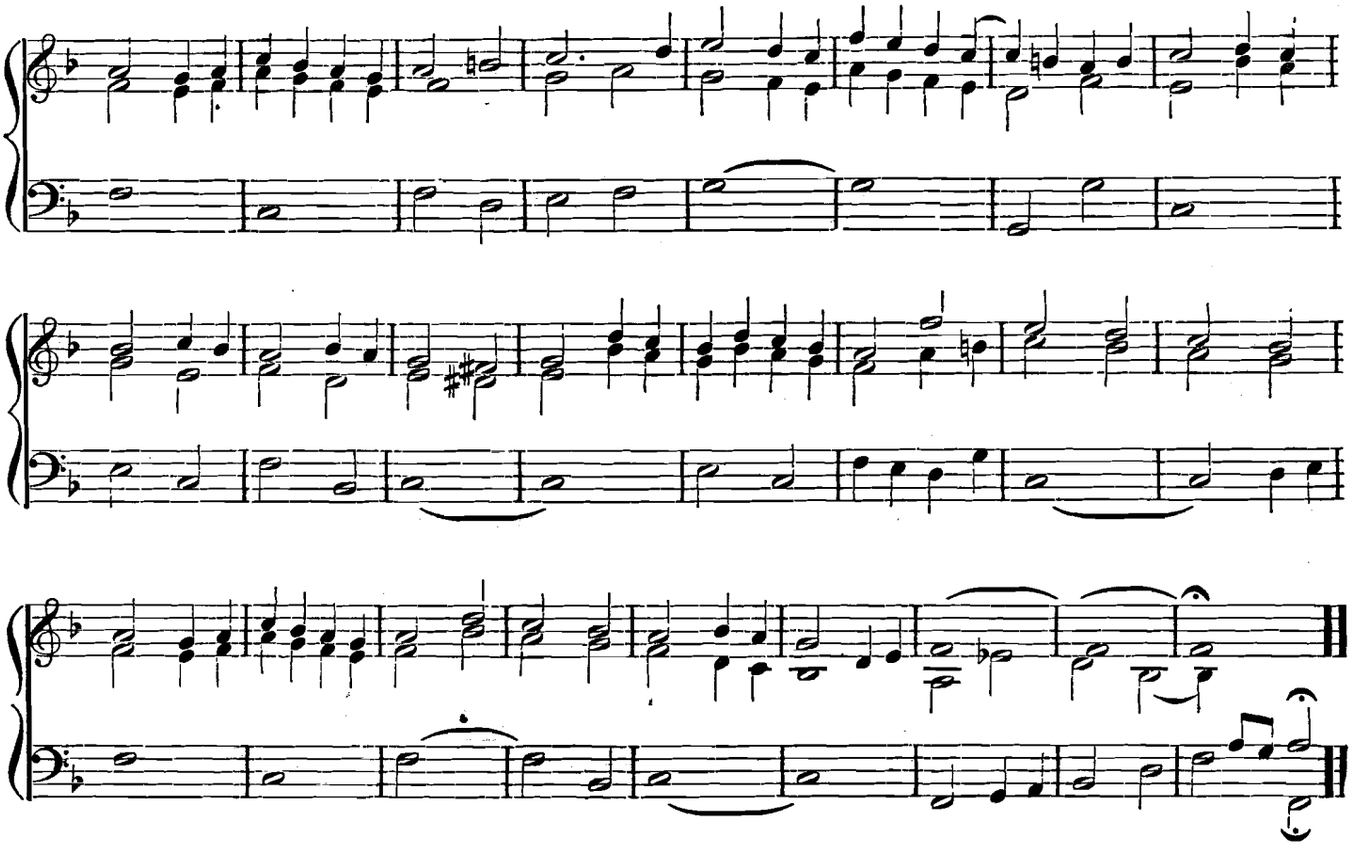
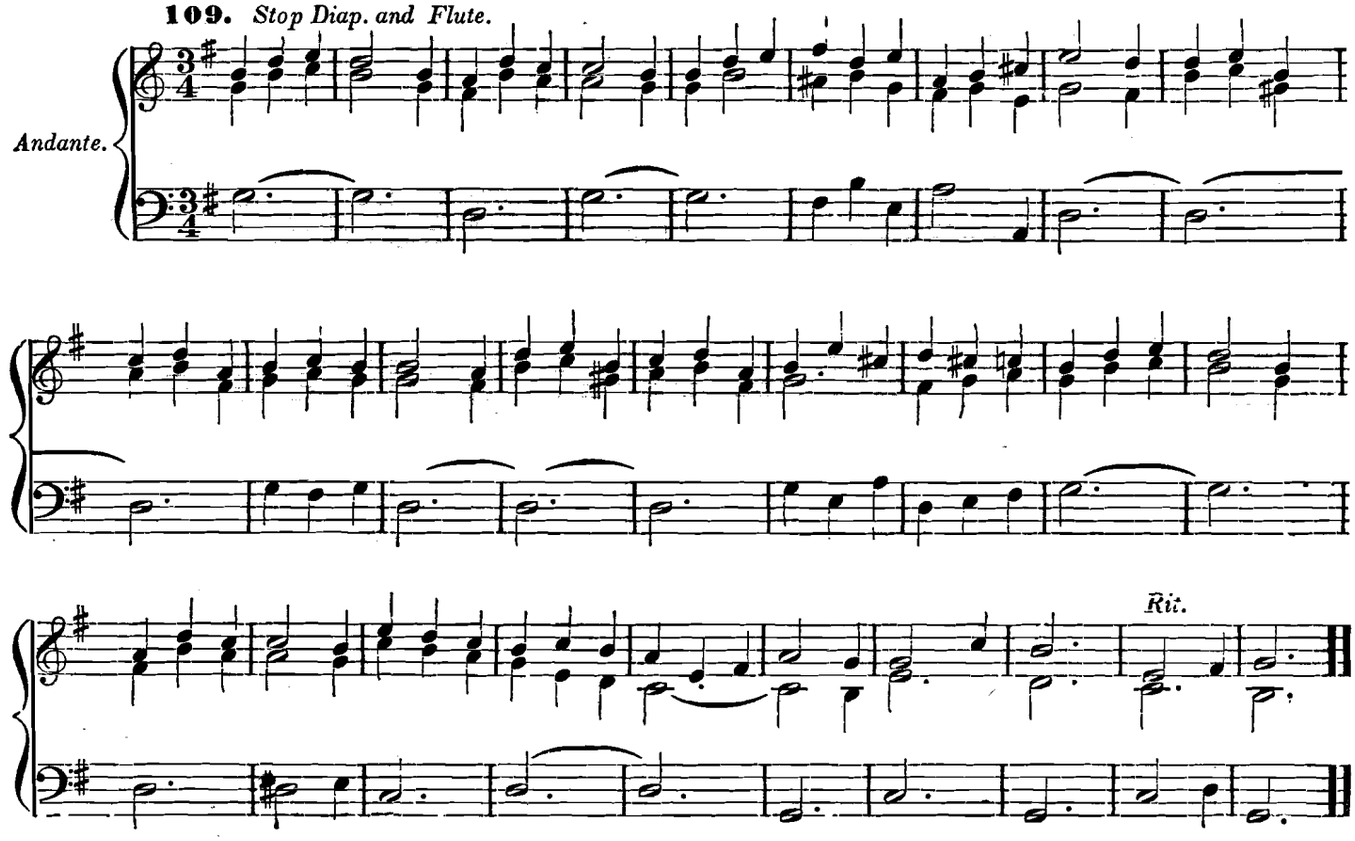
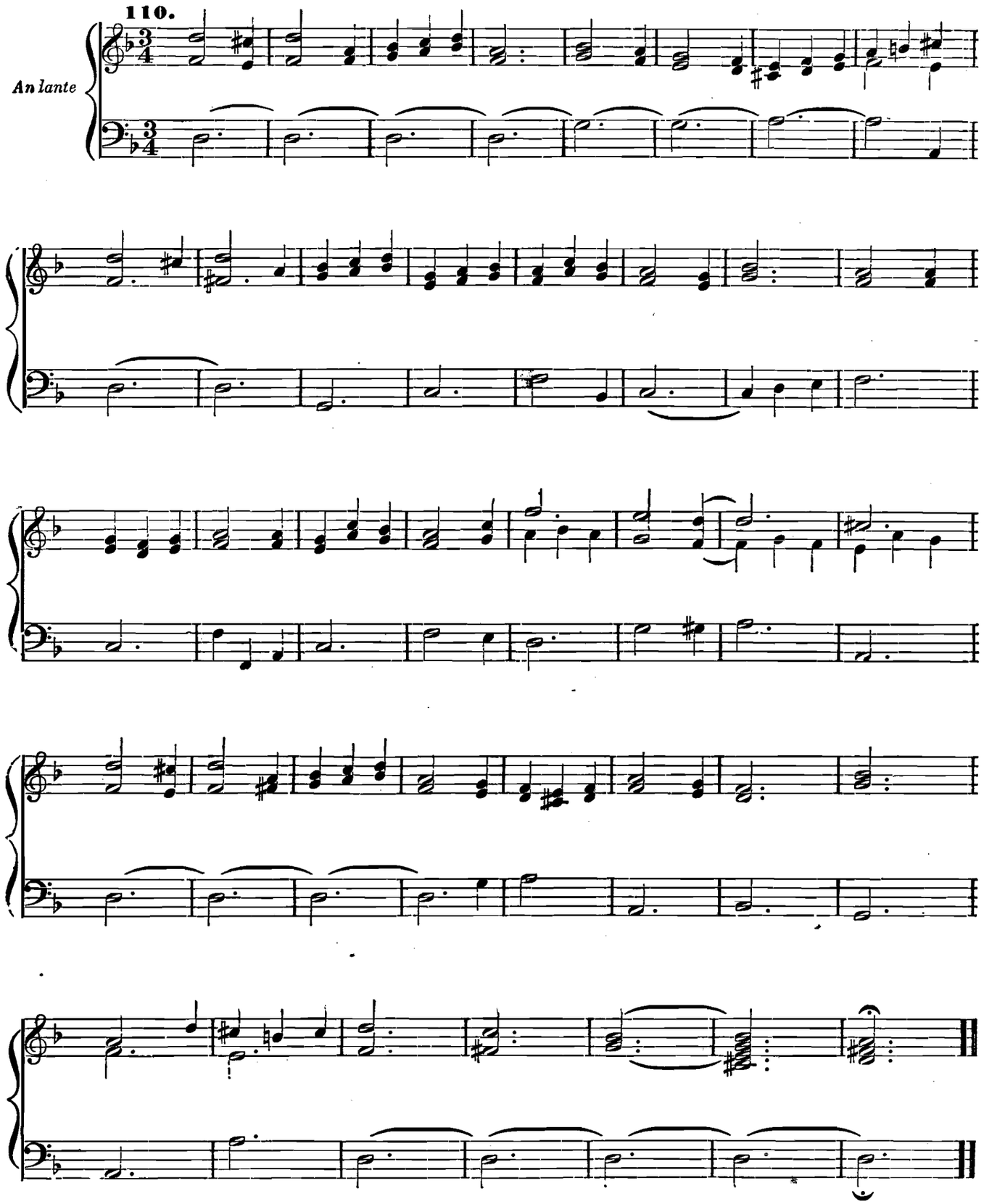


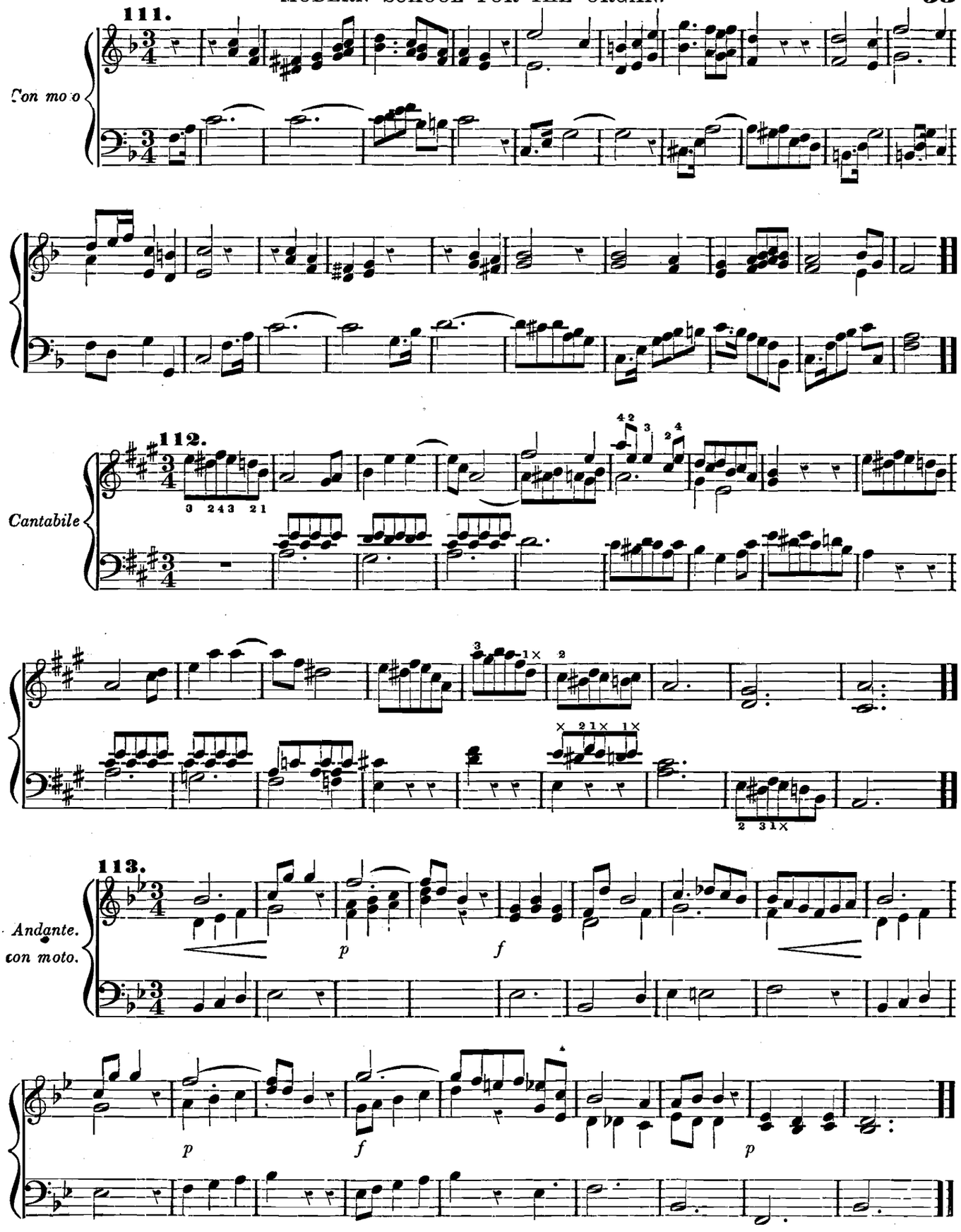
109. *Stop Diap. and Flute.*



110.

An lante




111.
Con moto
112.
Cantabile
113.
Andante.
con moto.
p
f
p
f
p

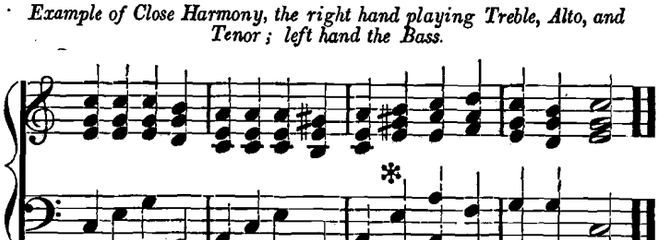
PLAYING OF FOUR PARTS

may, like four-part harmony, be divided into close and dispersed playing. While the former is considered easier, and, (because it enables the player to double his Bass notes,) more adapted to Melodeons or Organs without pedals, the latter is far preferable for its solemnity, and, if supported by the deep pedal notes, for its grandeur. In close Harmony the right hand generally plays the parts of the Treble, Alto, and Tenor, leaving to the left hand the Bass, which is often doubled to compensate for the want of a Pedal-Bass.

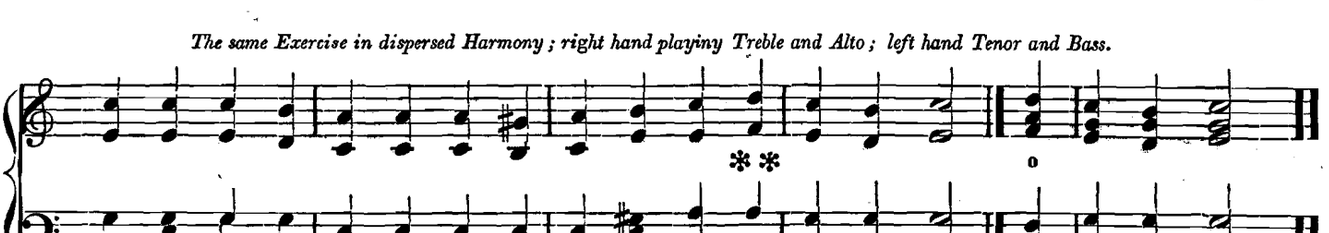
In dispersed Harmony the right hand plays the part of the Treble and Alto, the left hand taking Tenor and Bass. In many instances Bass and Tenor are too distant from each other, in which case the right hand takes the Tenor, or the Bass is played "obligato" by the Pedal.

Everywhere, in common Psalmody and Organ music, close and dispersed chords are mingled together, and composers will write their music, regardless of the convenience of performers leaving it to them to find out with which hand to reach most conveniently the notes of the middle parts, which is in many instances of more vital importance than is often attached to it.

Example of Close Harmony, the right hand playing Treble, Alto, and Tenor; left hand the Bass.



The same Exercise in dispersed Harmony; right hand playing Treble and Alto; left hand Tenor and Bass.



At ✻ the left hand doubles the Bass.

At ✻ ✻ the Bass note is either to be played "obligato" by the Pedal, or else it must be played by the left hand an octave higher.

On organs without Pedals, the chords after ✻ ✻ may also be played as printed out at ° or, in other words, by changing dispersed harmony to close harmony.

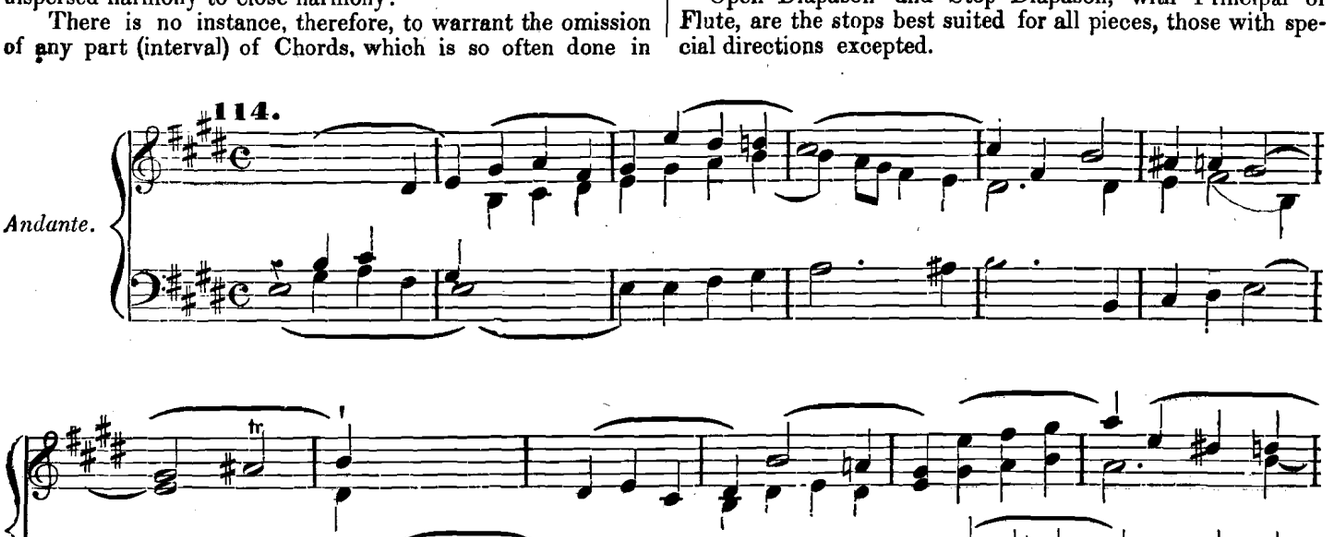
There is no instance, therefore, to warrant the omission of any part (interval) of Chords, which is so often done in Psalmody playing, under the plea of the impossibility to reach all notes.

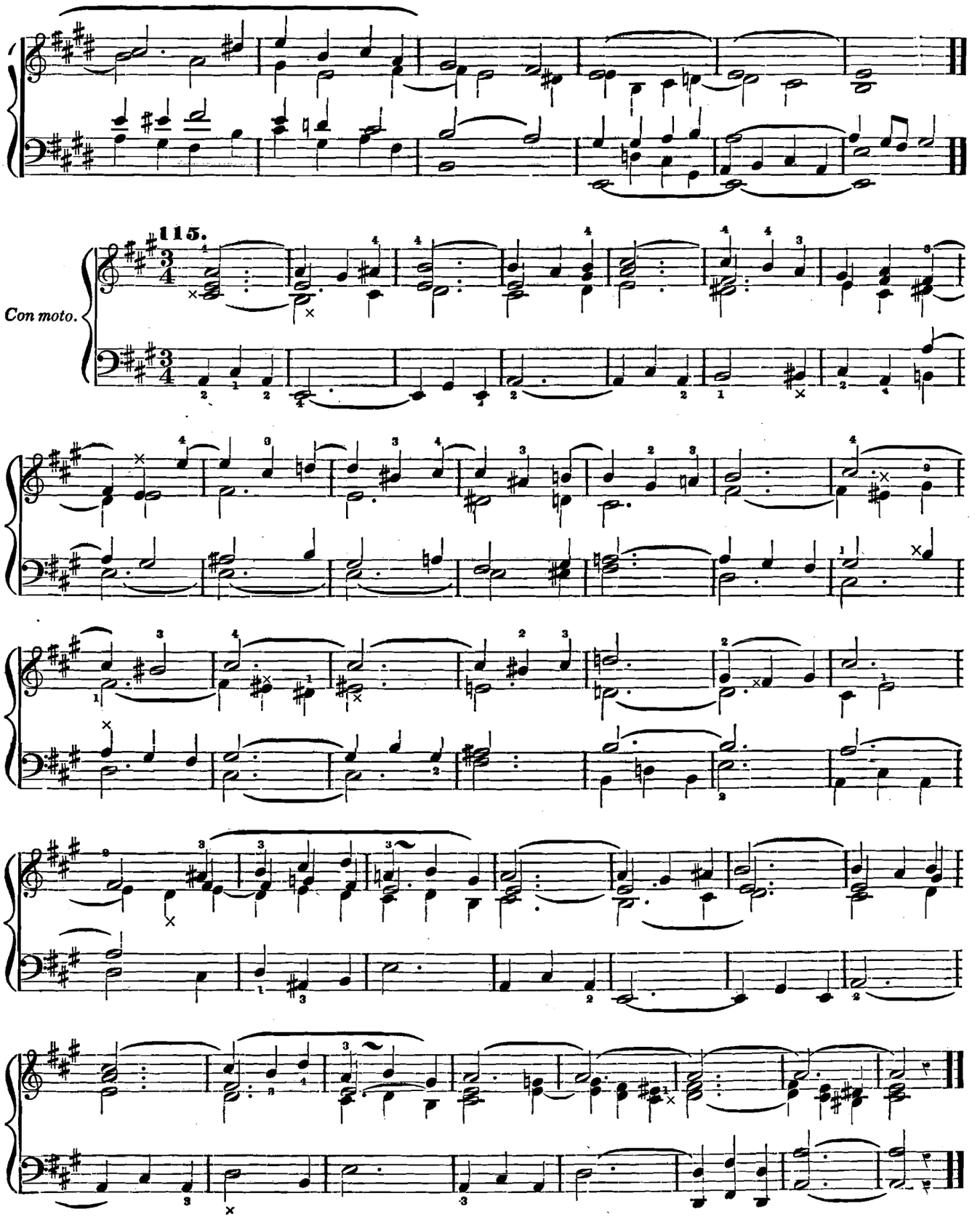
The following short Voluntaries will, it is confidently expected, present no insurmountable difficulties to the student; and if they, nevertheless, should, we draw the conclusion that the preceding exercises have not been sufficiently practised.

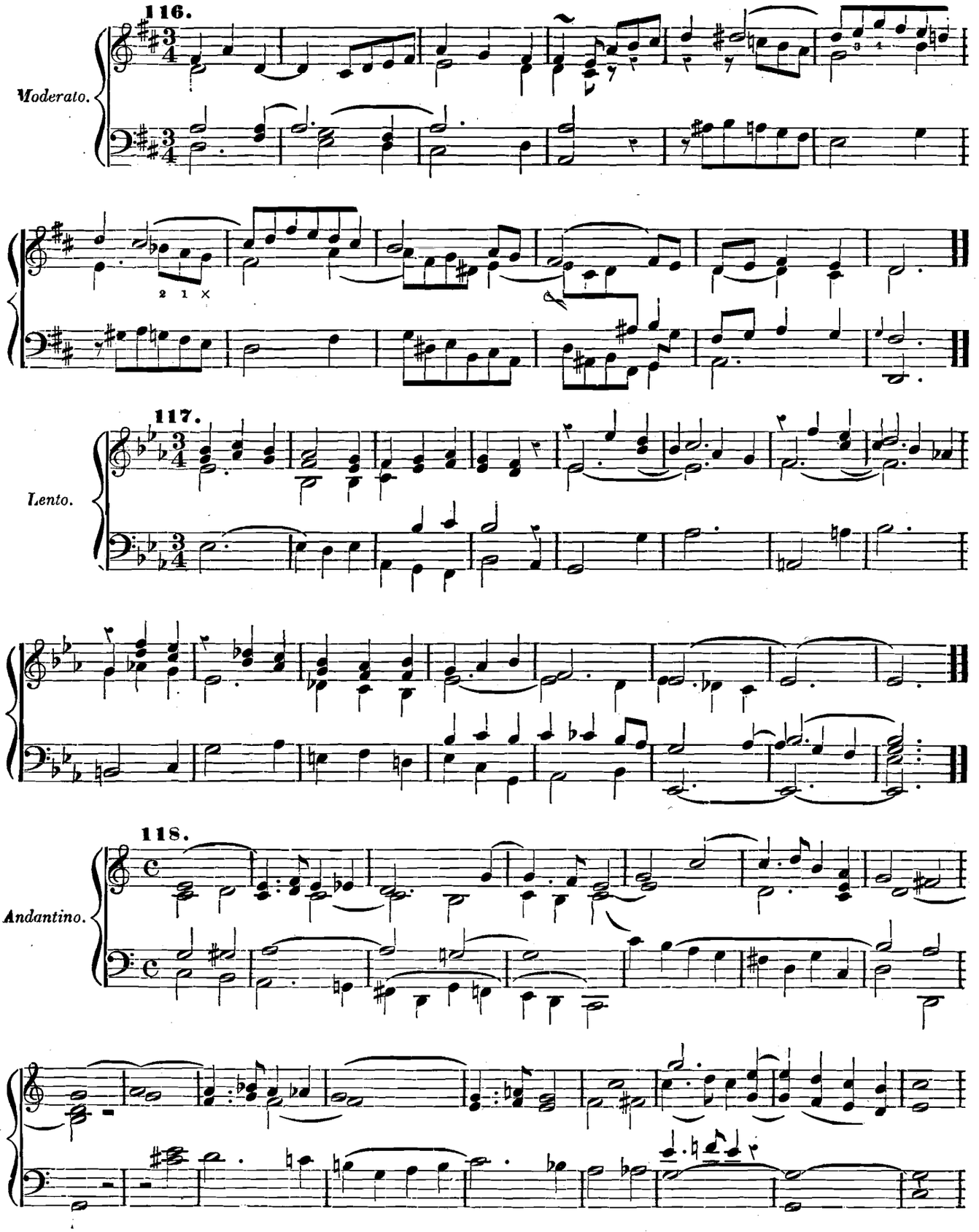
Open Diapason and Stop Diapason, with Principal or Flute, are the stops best suited for all pieces, those with special directions excepted.

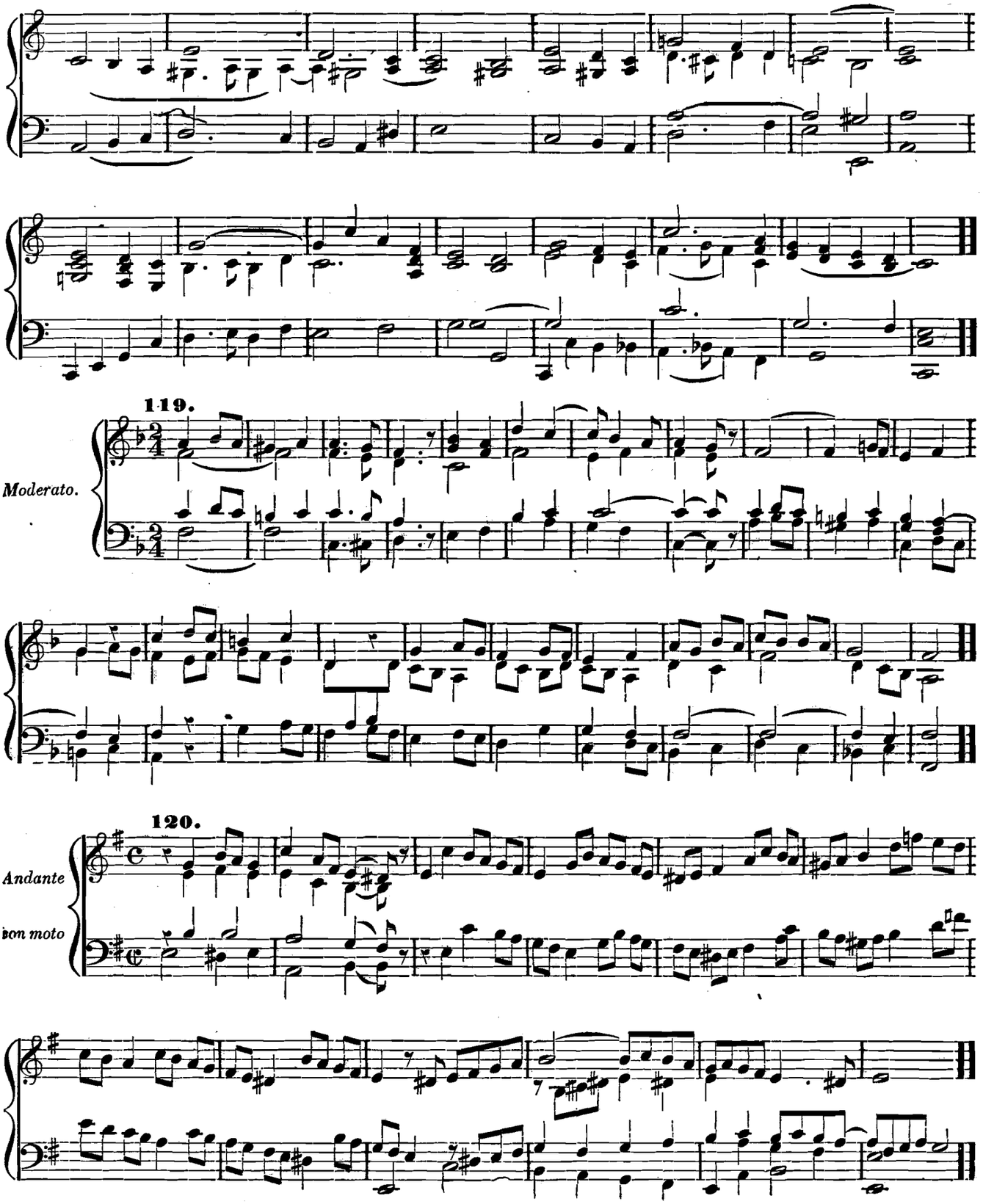
114.

Andante.




115.
Con moto.


116.
Moderato.
117.
Lento.
118.
Andantino.


119.
Moderato.
120.
Andante
con moto

121.

Piano.

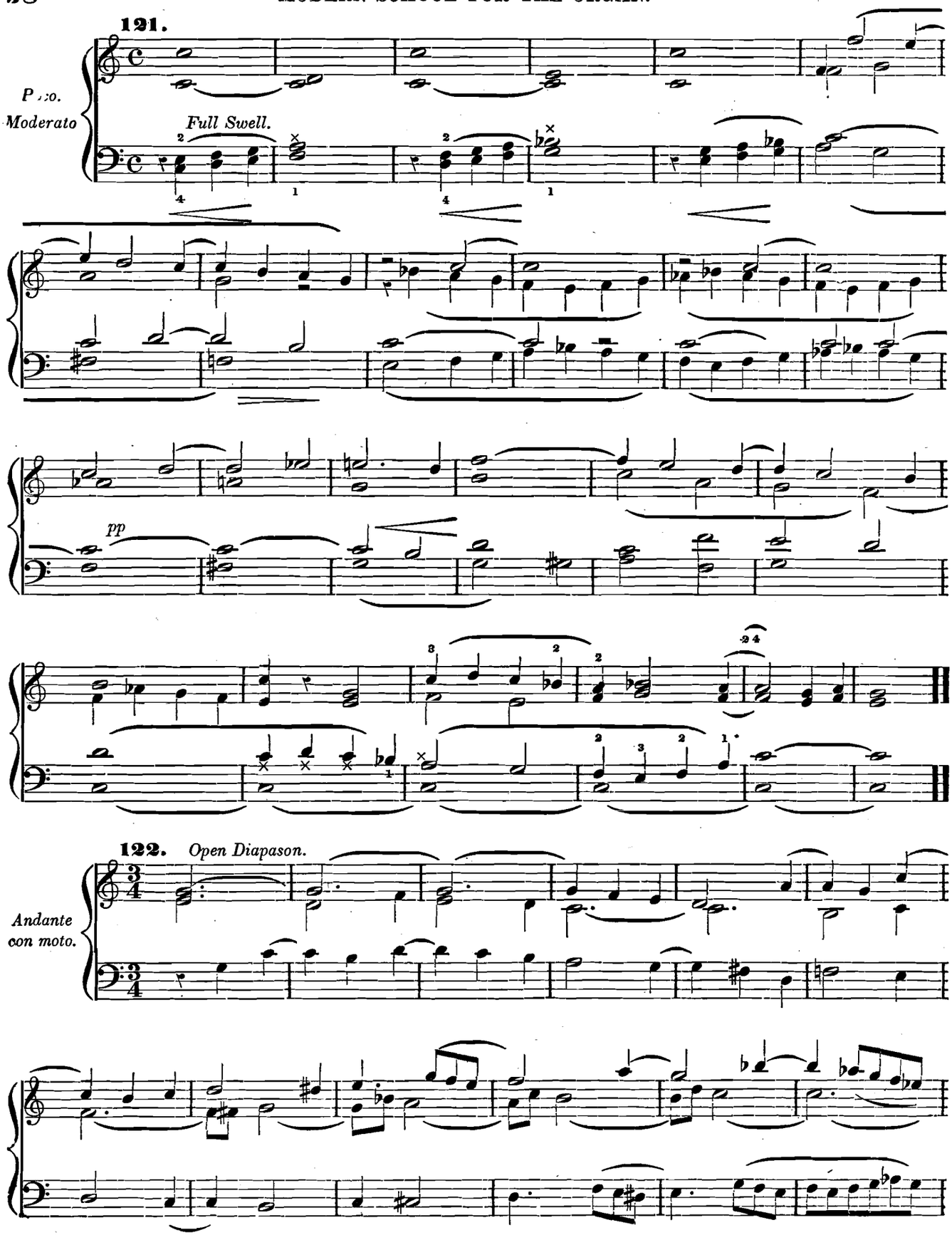
Moderato

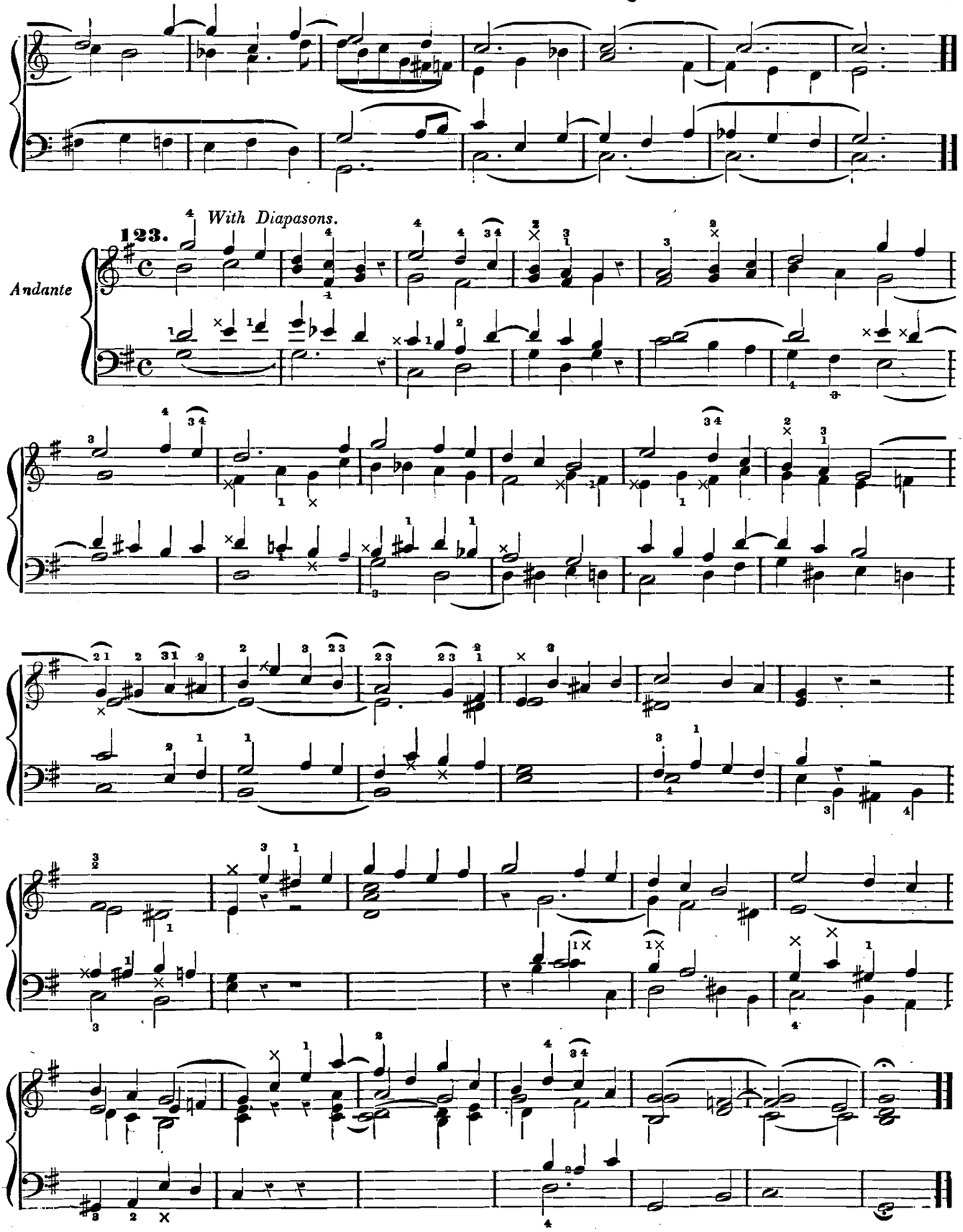
Full Swell.

pp

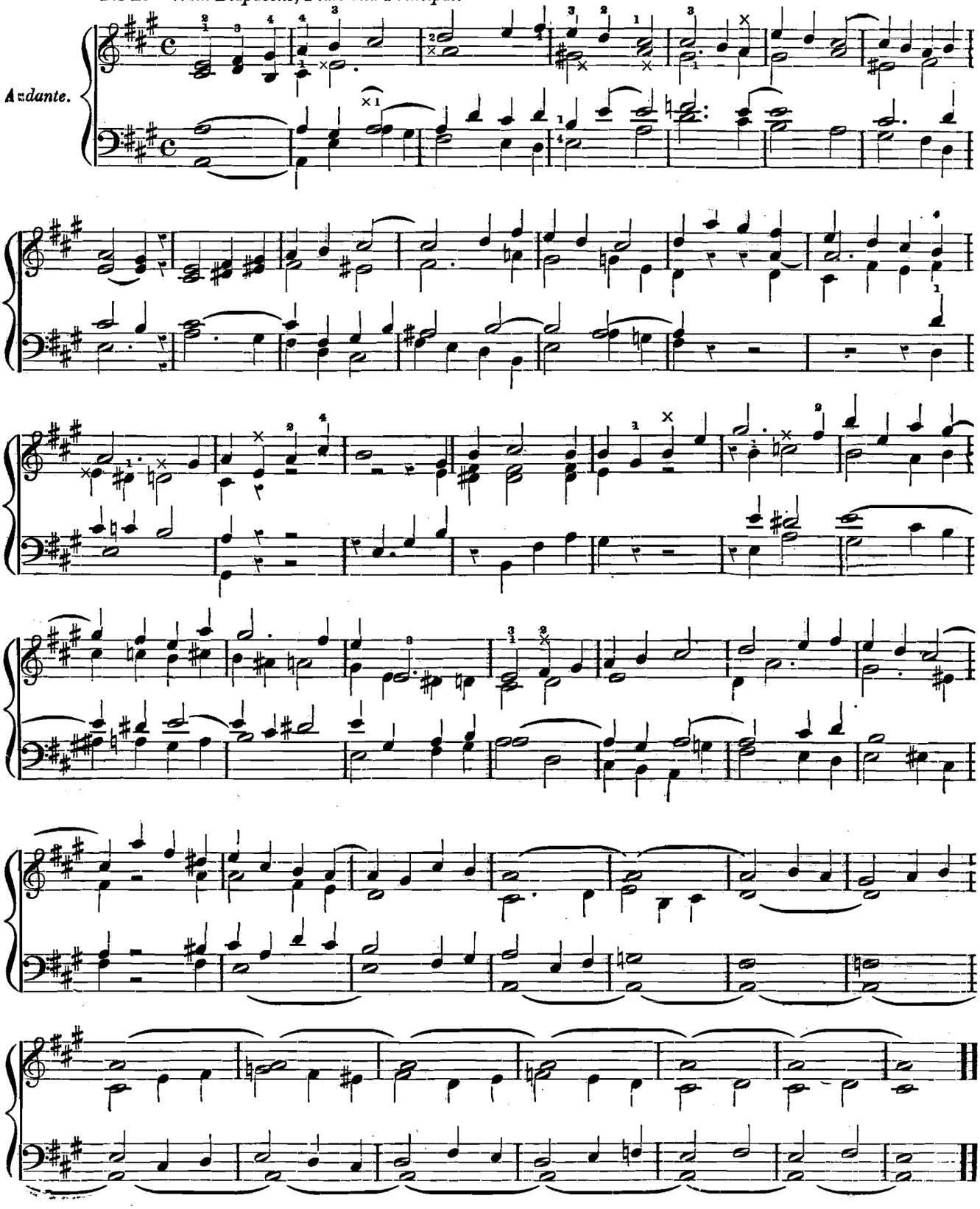
122. *Open Diapason.*

Andante con moto.

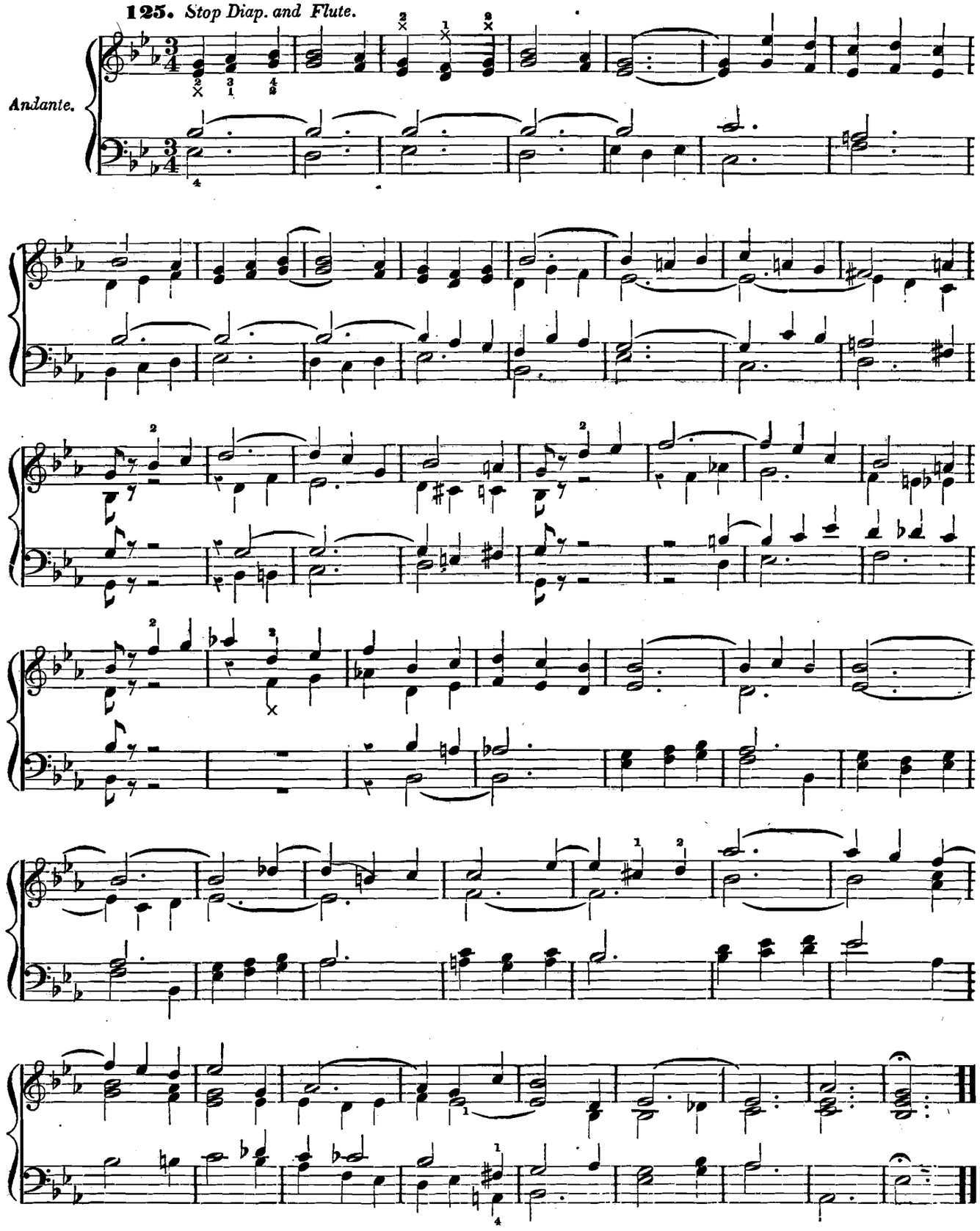



With Diapasons.
123.
Andante

124. *With Diapasons, Flute and Principal.*



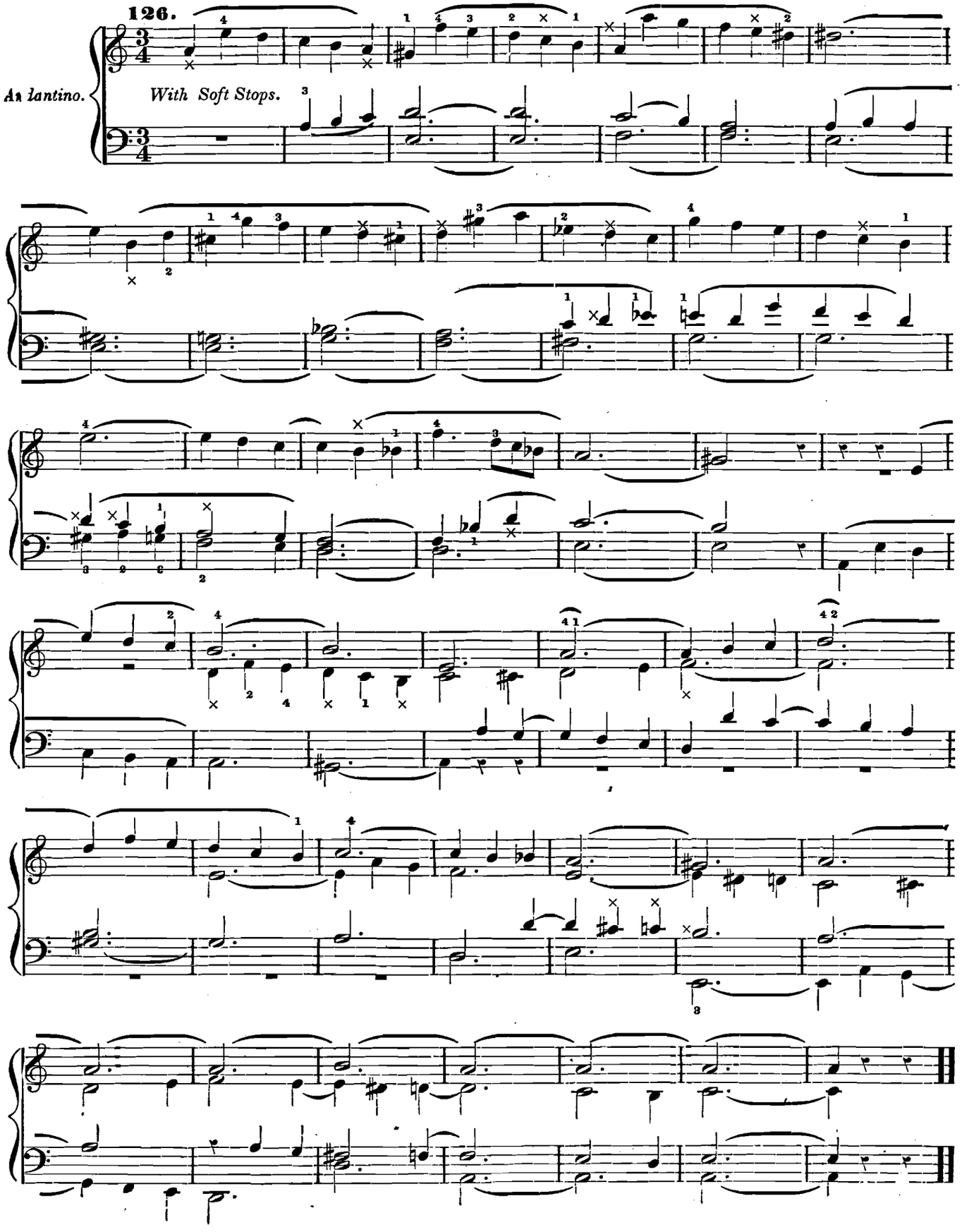
125. *Stop Diap. and Flute.*



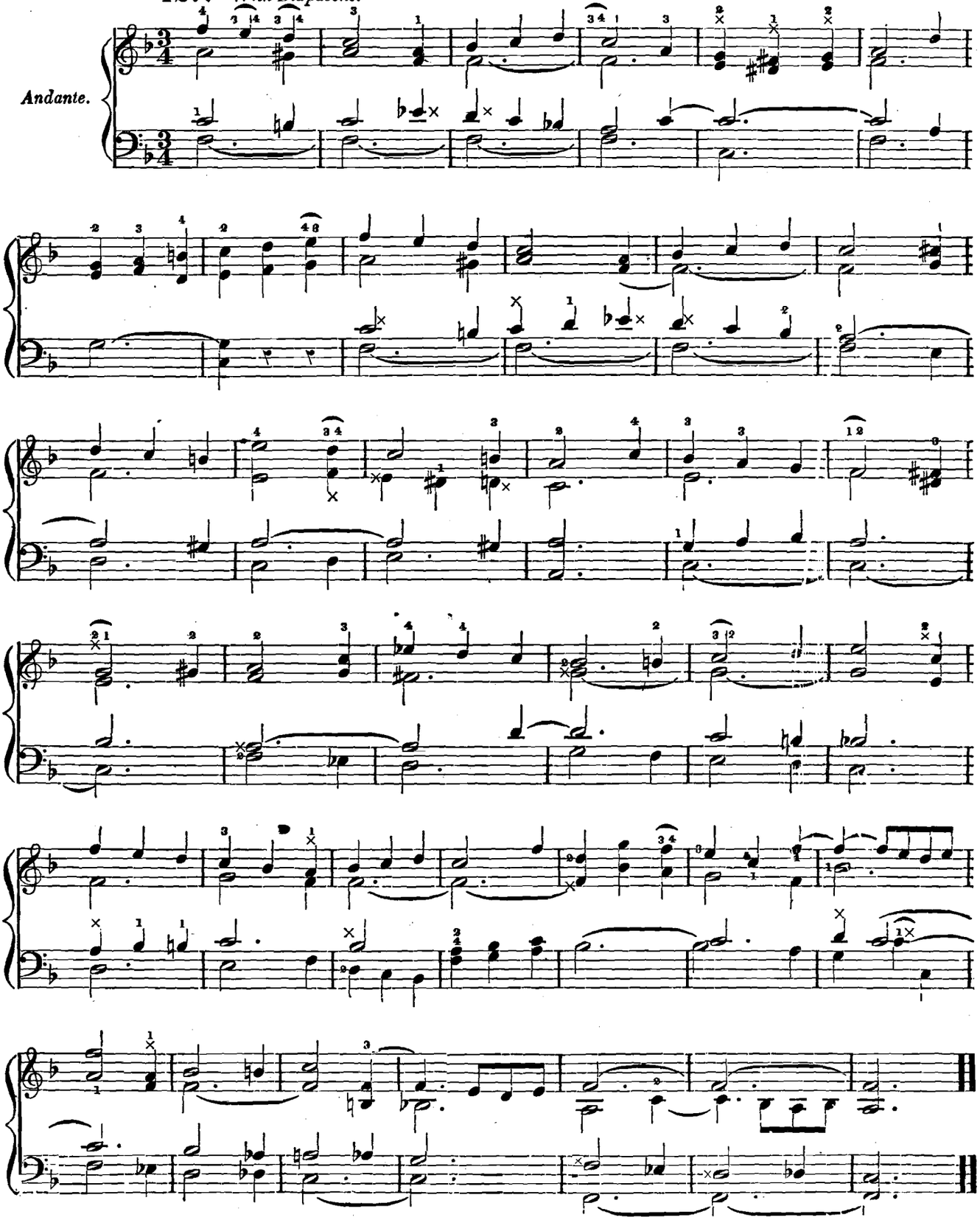
126.

An Iantino.

With Soft Stops.



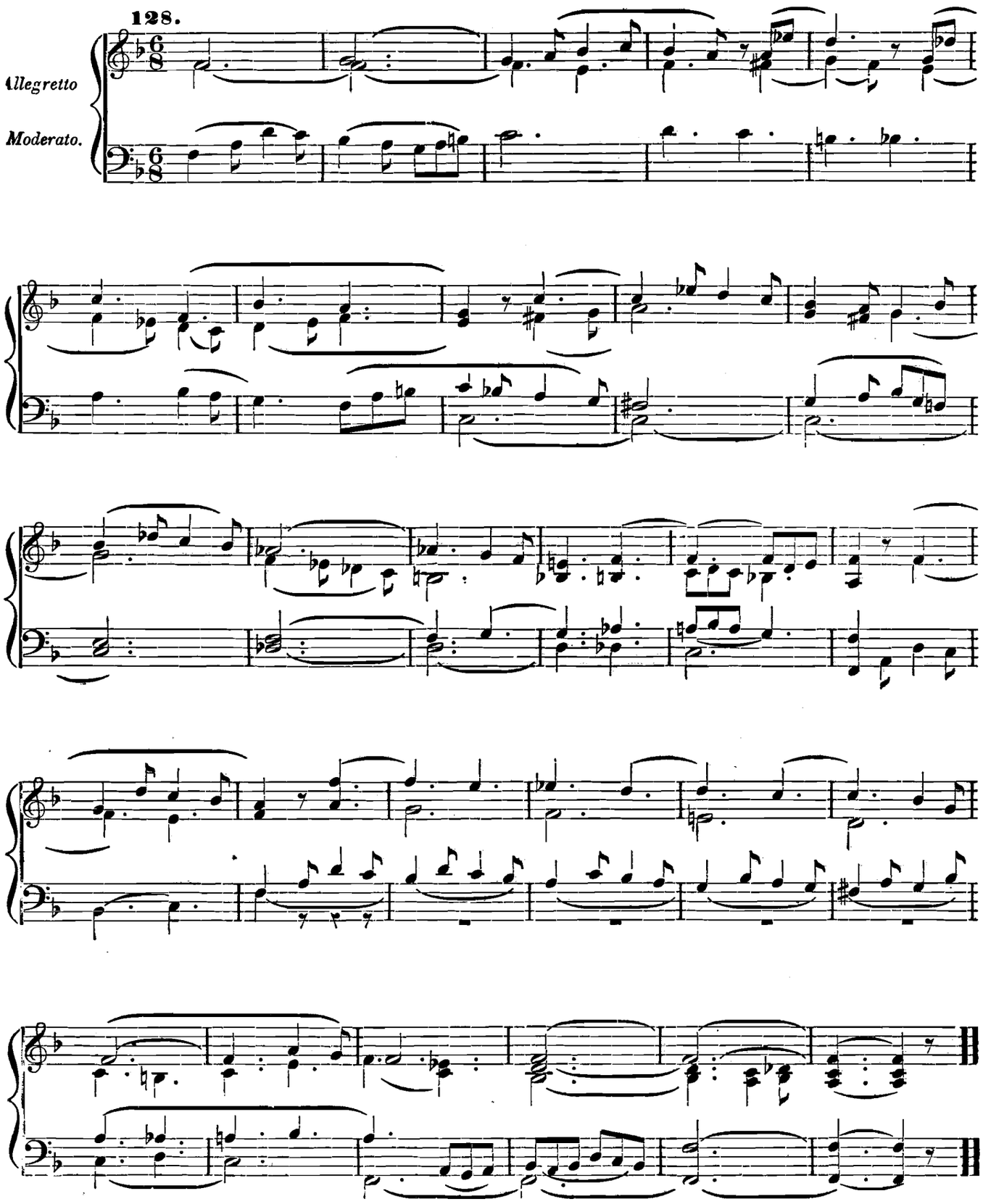
127. *With Diapasons.*



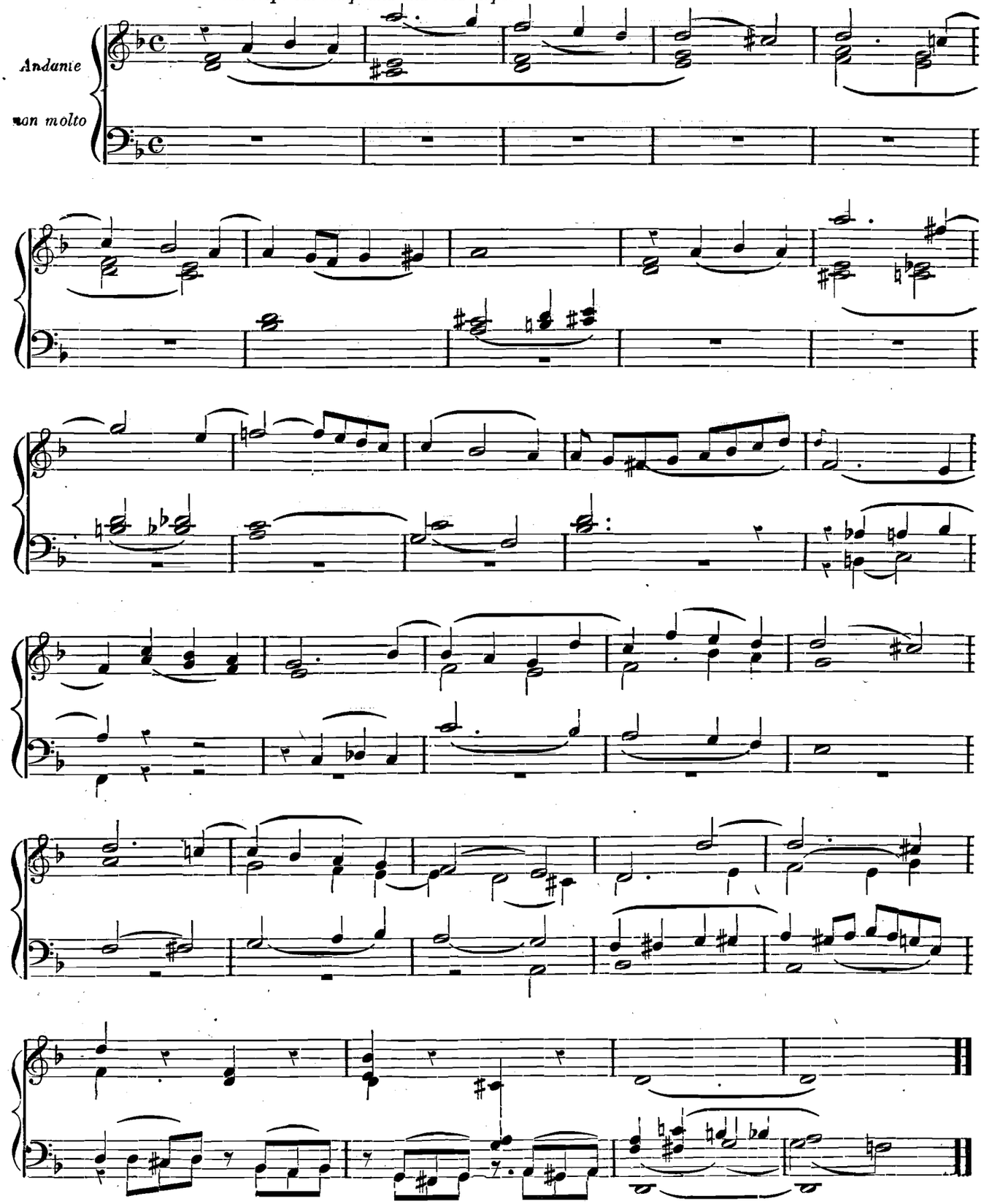
128.

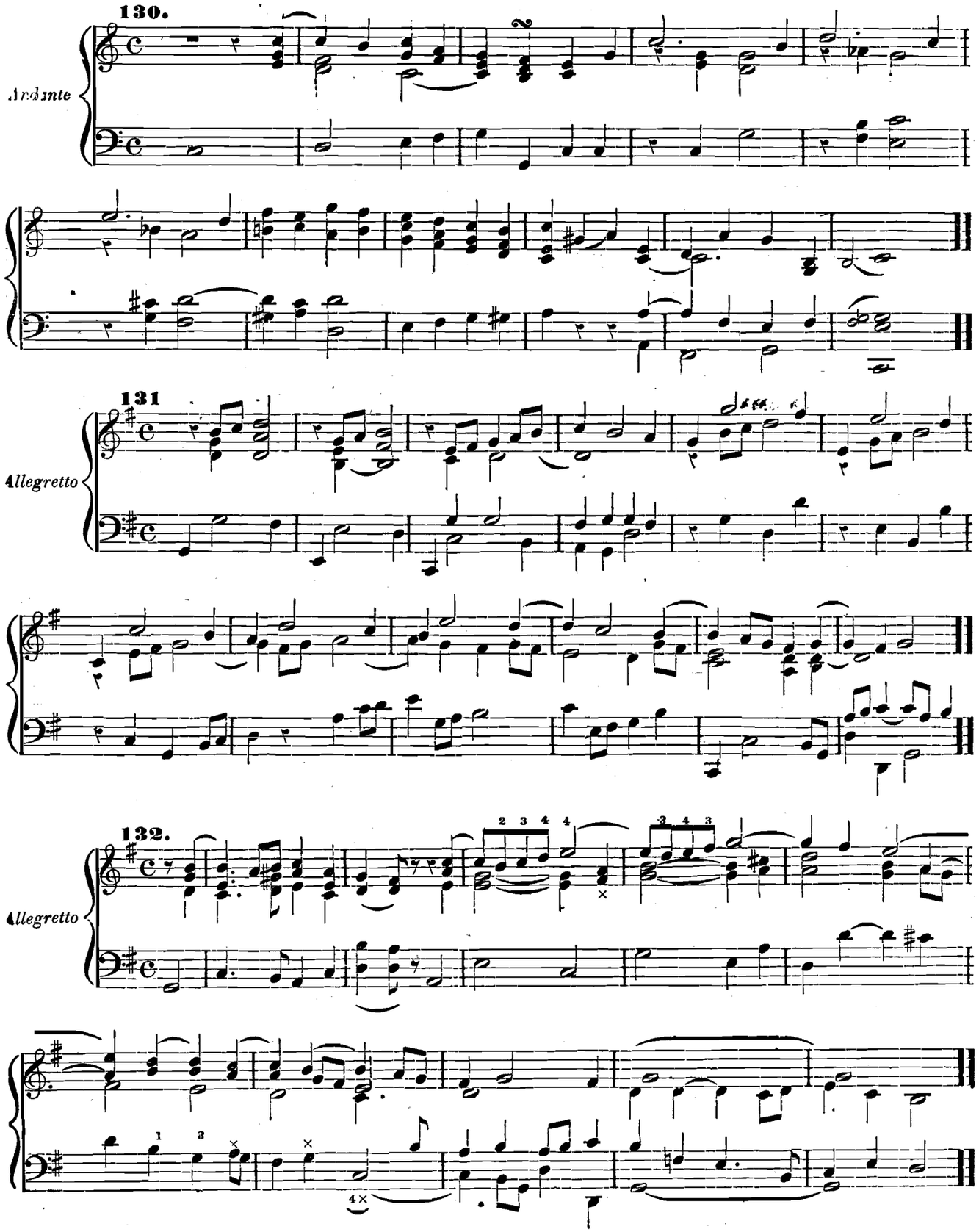
Allegretto

Moderato.



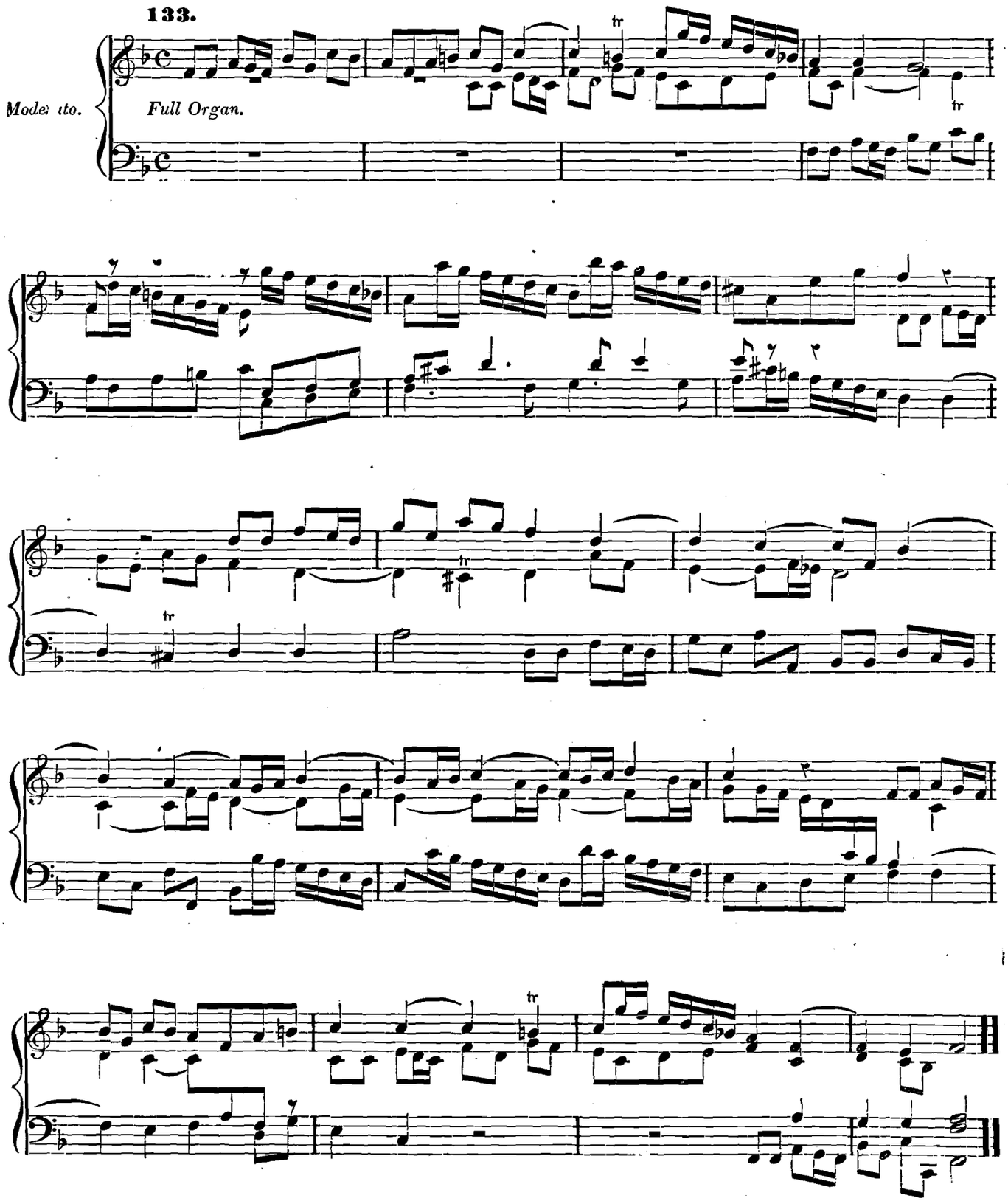
129. *All stops but compound and reed stops.*




130.
Andante
131
Allegretto
132.
Allegretto

FUGHETTA. POSTLUDIO.

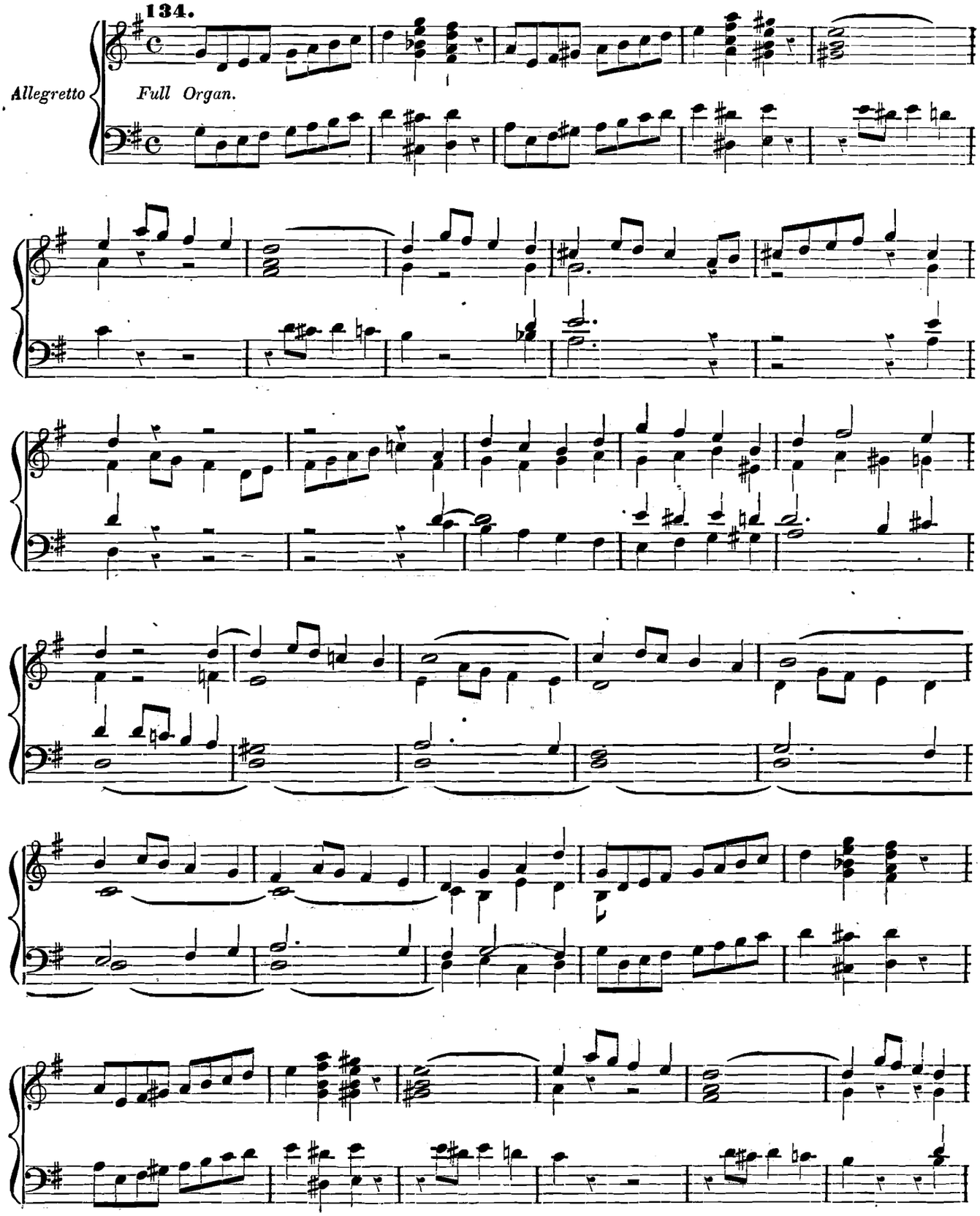
133.

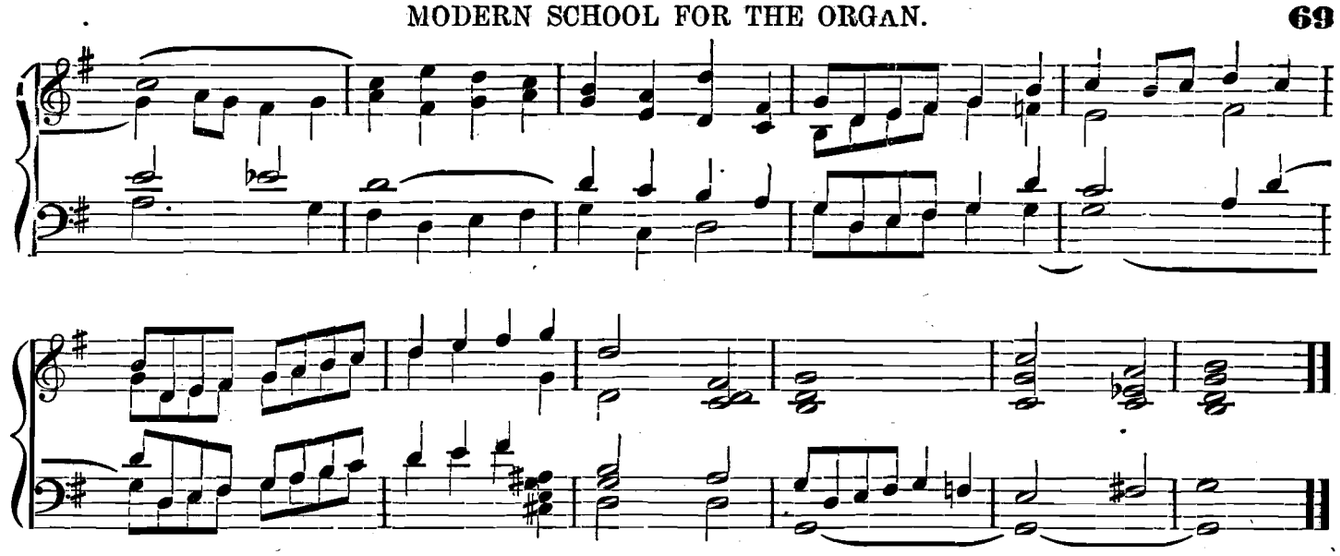


134.

Allegretto

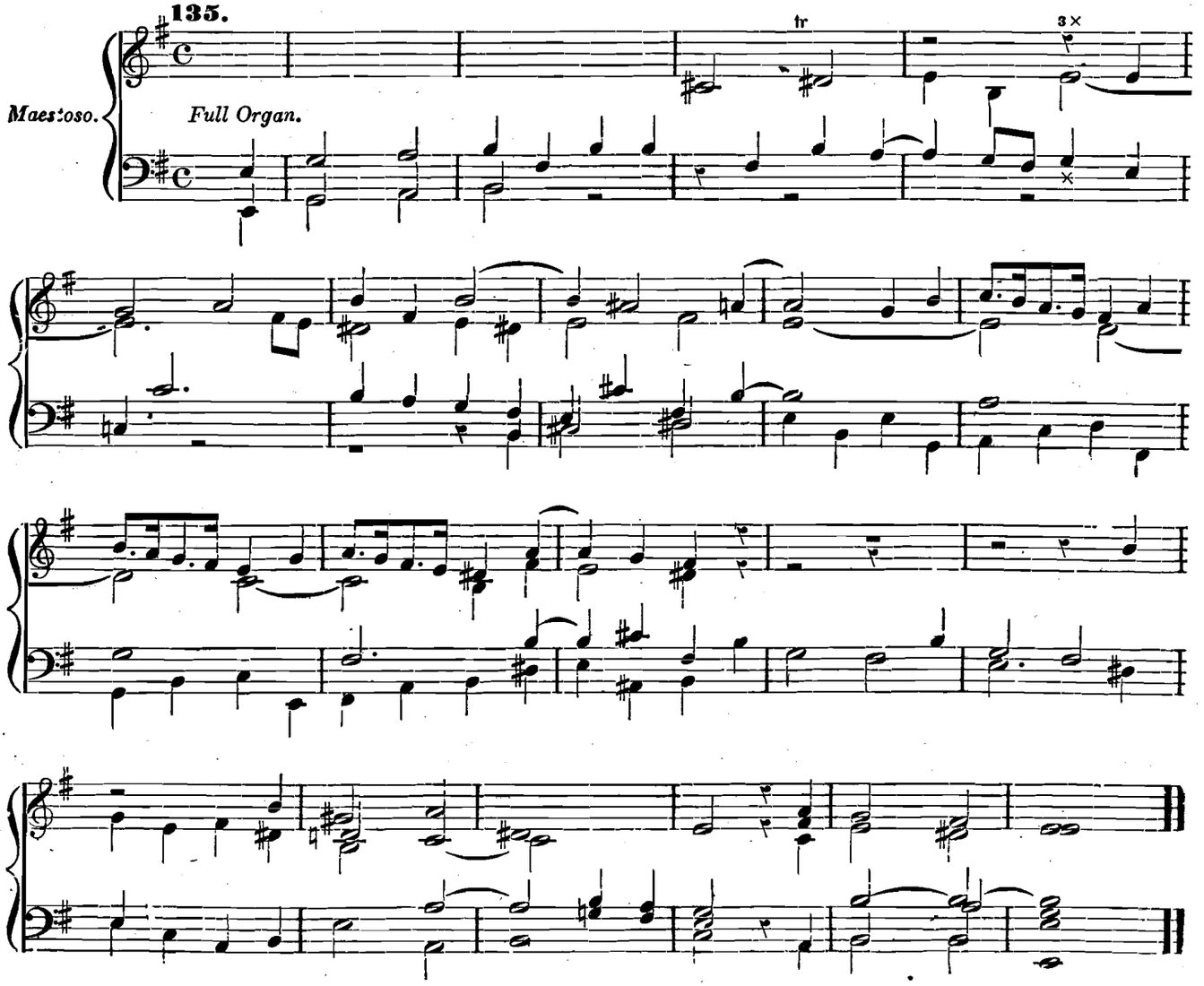
Full Organ.



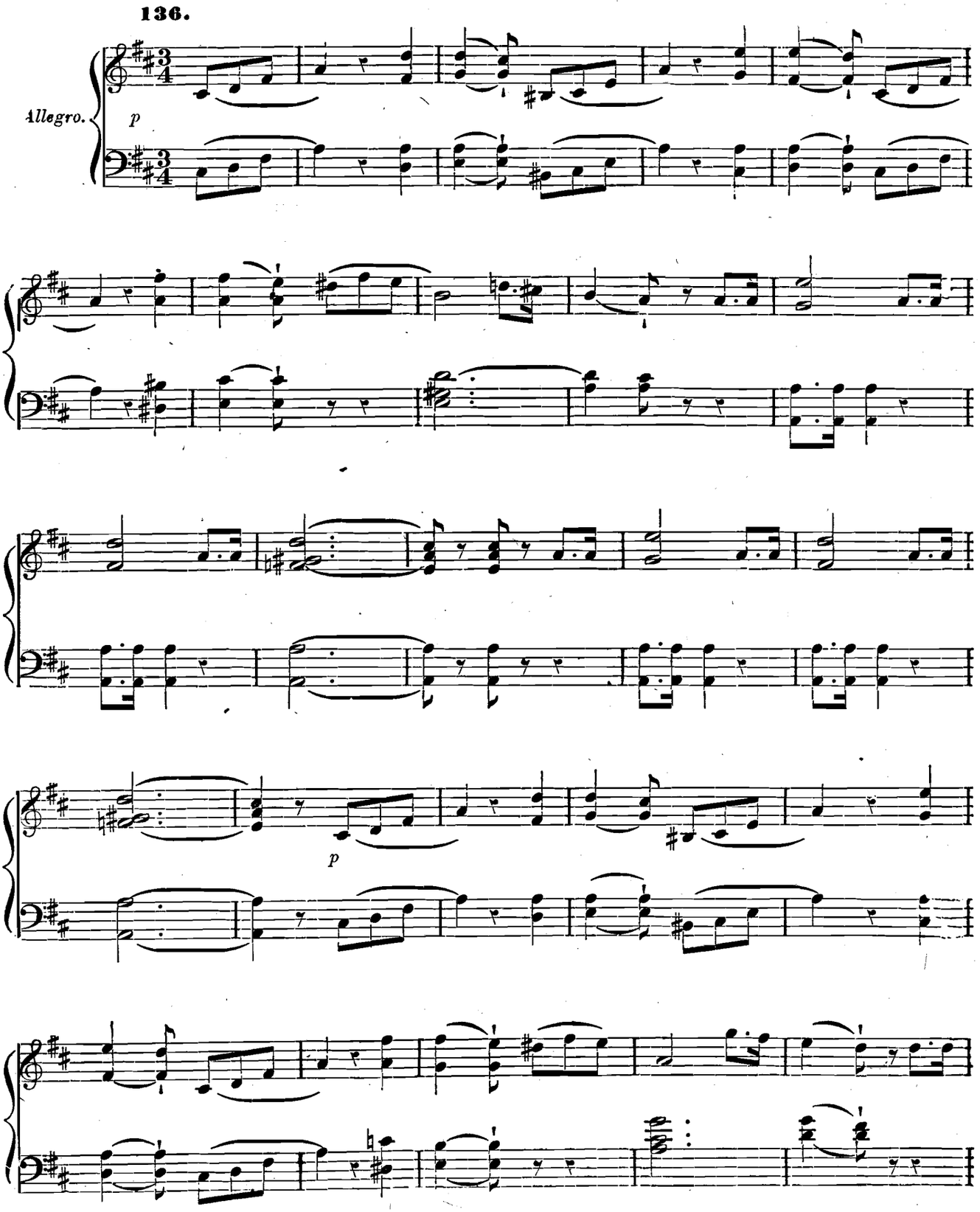


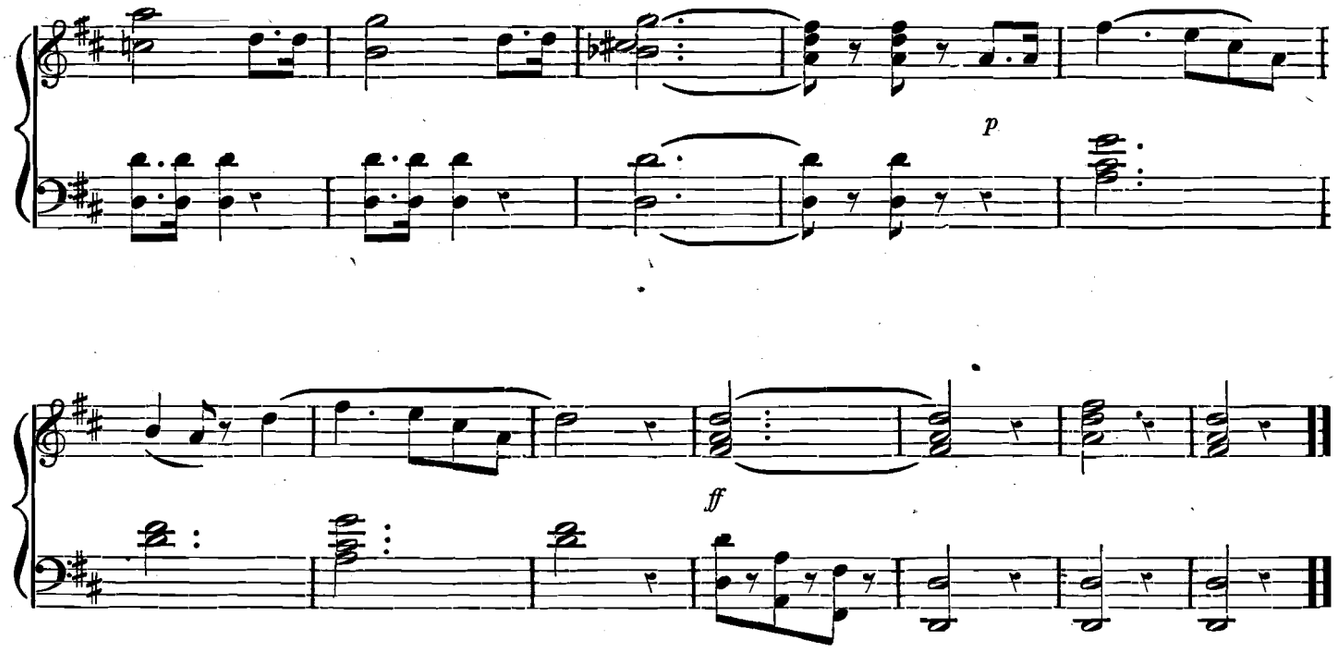
POSTLUDIO.

135.



136.





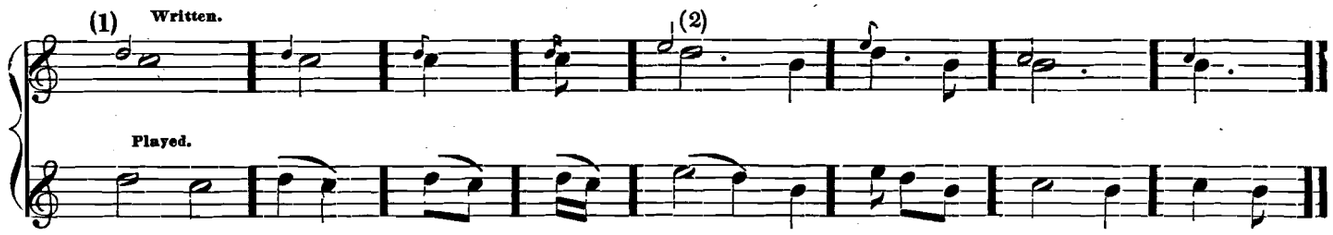
GRACE NOTES AND EMBELLISHMENTS.

Embellishments of all kinds ought to be but sparingly used in Organ playing. Dignified simplicity is best becoming to the house of the Lord, and even to the Organ as an instrument, without reference to its office. Voluntaries interlarded with Turns and Trills are too apt to convey worldly thoughts and feelings : but to disfigure Psalmody with ornaments of a secular and trivial character is perfectly unjustifiable.‡

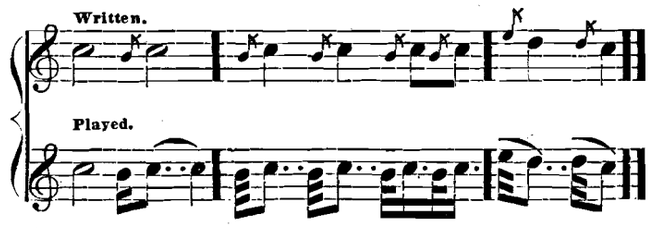
In the concluding voluntary the organist has more latitude for the display of his skill, as it is not required to be of so serious a character as the preceding portion of the service.

The most frequent embellishments are the *Appoggiatura*, the *Turn*, and the *Trill*, or *Shake*.

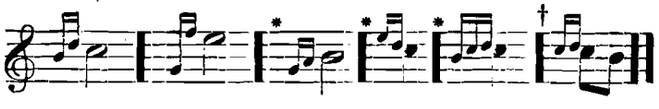
The *long* Appoggiatura is a grace note placed above or below a principal note, borrowing one half of the value of the principal note, (see ex. 1) or more, (see ex. 2) before which it is placed.



While in the long Appoggiatura the accent is transferred from the principal note to the grace note, the *short* Appoggiatura leaves the accent on the principal note, the grace-note being played as quick as possible before the principal note.

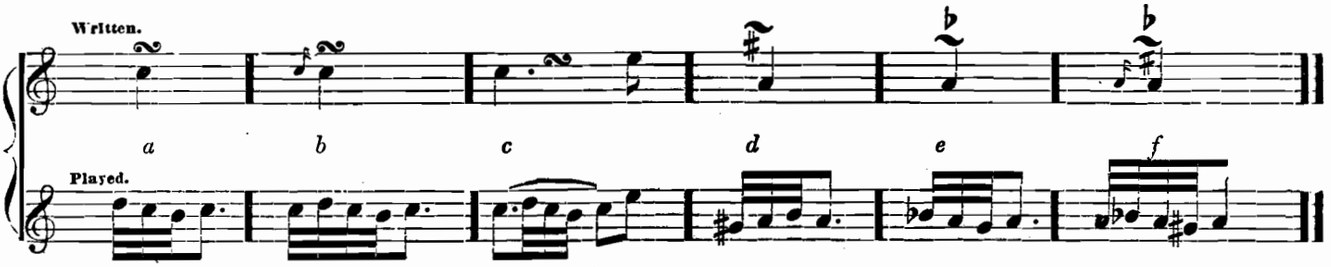


The *double* Appoggiatura is played like the short one, immediately and very shortly preceding the principal note, the latter being accentuated.



The *Turn* is an embellishment composed of three (see example *a*) or four (see example *b*) notes, preceding or following the principal note (see example *c*.) The sign for a turn is ∾

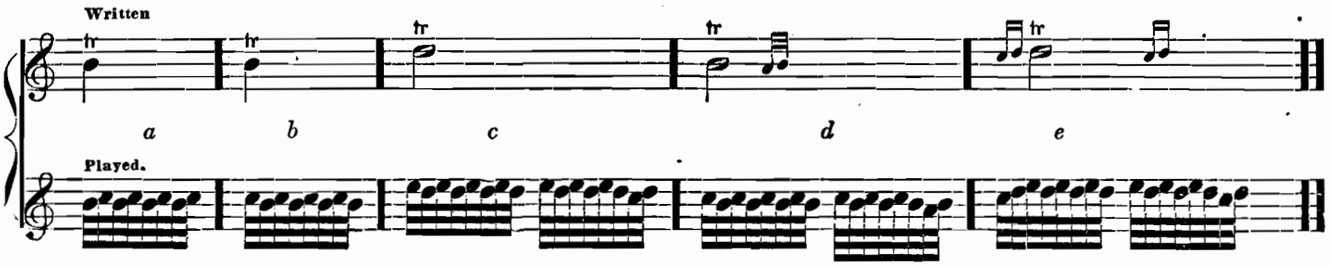
* In German called "Schleifer." † In German called "Mordent." ‡ Compare page 14.



If the upper or lower note of the Turn is to be sharpened or flattened, such a change is indicated by a sharp or flat, over or under the Turn. (See example *d*, *e*, *f*.

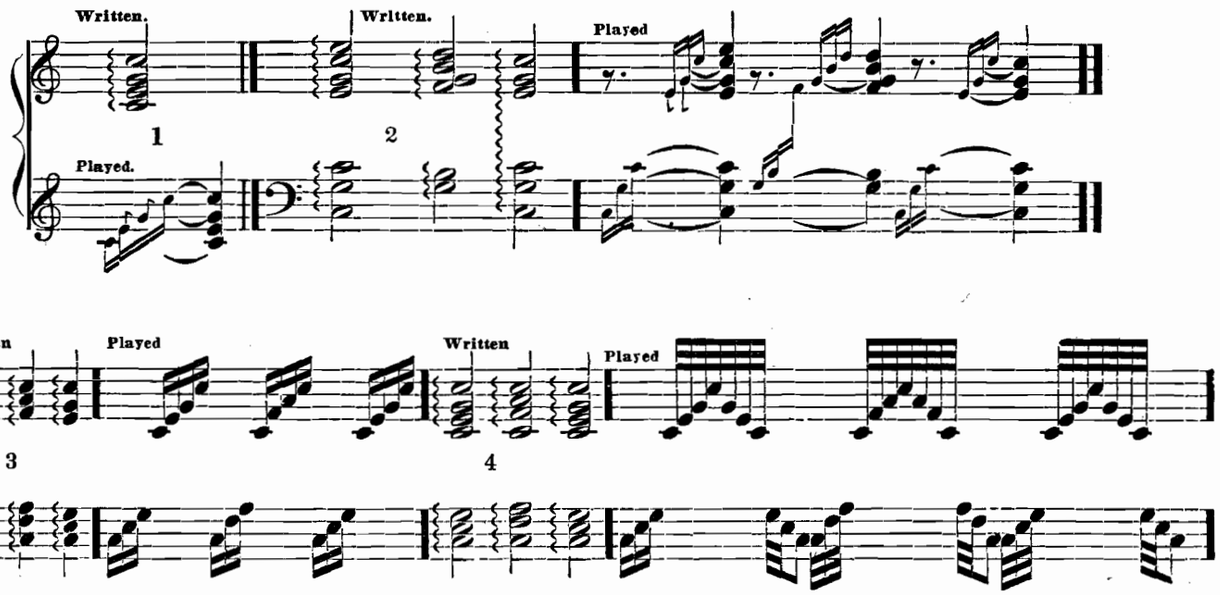
The Turn (*d*) is called an *inverted* Turn, because it commences with the lower (as is the prevailing mode) instead of the upper note.

The *Trill*, or *Shake*, (marked tr) is a quick and alternate repetition of two notes following each other. The two notes are: the *principal* note, which is always written; and the *secondary* note, which, though not written, is understood to be the next note above the principal note, according to the scale of the piece. Whether the trill is to commence with the principal (see ex. *a*) or with the secondary note (see ex. *b*) depends on circumstances; yet it is the secondary note with which trills are most generally commenced. If time permits, the trill closes as shown at example *e*. Such ending of a trill is mostly indicated by composers as will be seen in example *d*. The trill (*e*) is called a compound trill.



Arpeggio, or playing in *broken chords*, if judiciously introduced, belongs to the category of embellishments. The sign for Arpeggio playing is a serpentine line along the chords to be played arpeggio. Beginning with the lowest note of the chord, the other notes follow in rapid succession, as shown by examples 1 and 2.

In brilliant Allegro pieces (for concert purposes) the arpeggios, as shown by example 3, may be more appropriate, whereas the arpeggio at figure 4, seems to be better for Adagios



THE MODERN

SCHOOL FOR THE ORGAN.

PART II.

PEDAL PLAYING.

The Pedal is first mentioned A. D. 1470, as an improvement invented by *Bernhard*, a German organist at the Court of the Doge of Venice. Bernhard's Pedal had but eight keys, *C, D, E, F, G, A, B, C*, and it was nothing more than a connection of the Pedal keys with the lowest octave of the Manual, there being no seperate pipes for the Pedal keys. Since that time the improvements and enlargement of the Pedal have kept equal pace with those of the whole instrument, and we possess, now, Organs with as many as ten complete Pedal Stops of two octaves compass.* The ill-advised economy of having either Pedals of a lesser compass than two octaves, sometimes beginning with C, sometimes with G, (C and G pedals,) or of having for Organs of two, or even three Manuals only *one* Pedal Stop, likewise the different dimensions of the Pedal keys, and their relative distance from each other, (Scale of the Pedal,) furthermore, the too frequent use of the Swell, all this has been heretofore detrimental to the progress in Pedal playing, and we sincerely wish it might change for the better more generally than has heretofore been our lot to observe.

On treating on Pedal playing, it may be necessary to premise some remarks on the construction of the Pedals, and height of the seat for the player. The keys ought to be made of hard wood, (upper of a different color from the lower,) nearly an inch broad, the edge sufficiently rounded off to admit sliding from one key to another. The height of the seat naturally depends upon the size of the player. Seats, therefore, ought to be constructed with a view of changing their height at any time. The proper height of a seat will enable the player to strike any Pedal key with his heels without being compelled to move his body either to the right or to the left.

An extension of three feet eight inches will make a good scale for a Pedal-board of two octaves.

The Exercises and Voluntaries of the second part of this work are calculated for organs with one or two Manuals and C Pedals of two octaves compass.

*The Organ in Tremont Temple, Boston.

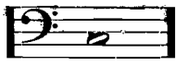
EXPLANATION OF ABBREVIATIONS.

Gr. Org. or Gt. Org.	in place of	Great Organ.
Sw.	"	"	" Swell Organ.
Ch.	"	"	" Choir Organ.

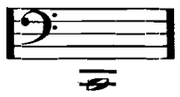
Either of these letters (Gr. Org., Sw., Ch.,) placed between upper and lower Staves, directs the player to play with both hands on the Key-board marked. If placed either below or above a Stave, the letters have reference only to the staves they are placed upon.

The compass of a complete Pedal-board, is considered to be twenty-seven notes, from CCC to D, (See remarks on the subject in part I.) The true tone of the Pedal-Organ, is (when sixteen-feet, or so called double stops are drawn,) an octave lower than the notation used. (See p. 10.) If eight-feet stops are added, the pedal sounds, in addition to the lower octave, the *true* tone of the notation. If four-feet stops are added, the pedal will sound three octaves above each other.

This note, - - - - - - -

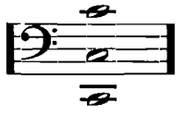


therefore, with a double, or sixteen-feet stop drawn, will sound - - -



adding an eight-feet stop, it will sound -

adding a four-feet stop, it will sound -

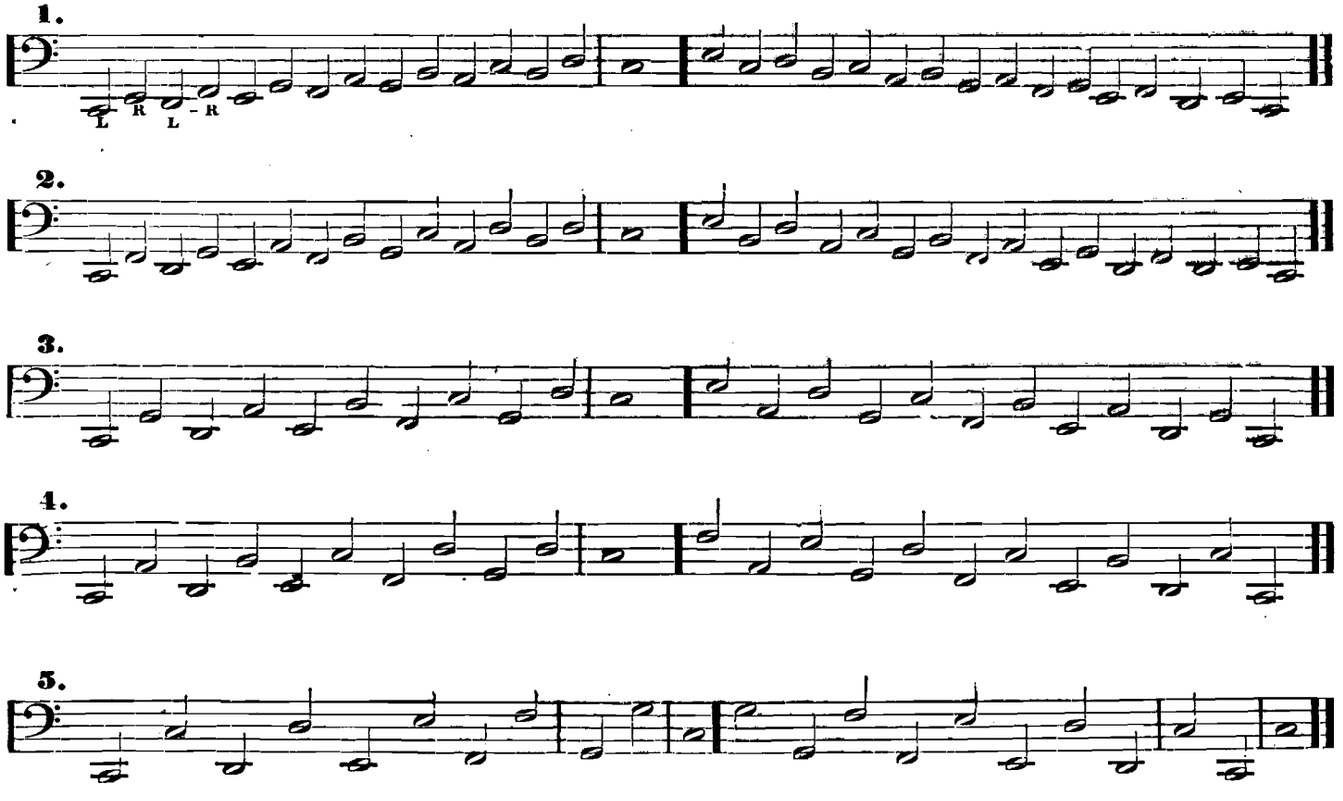


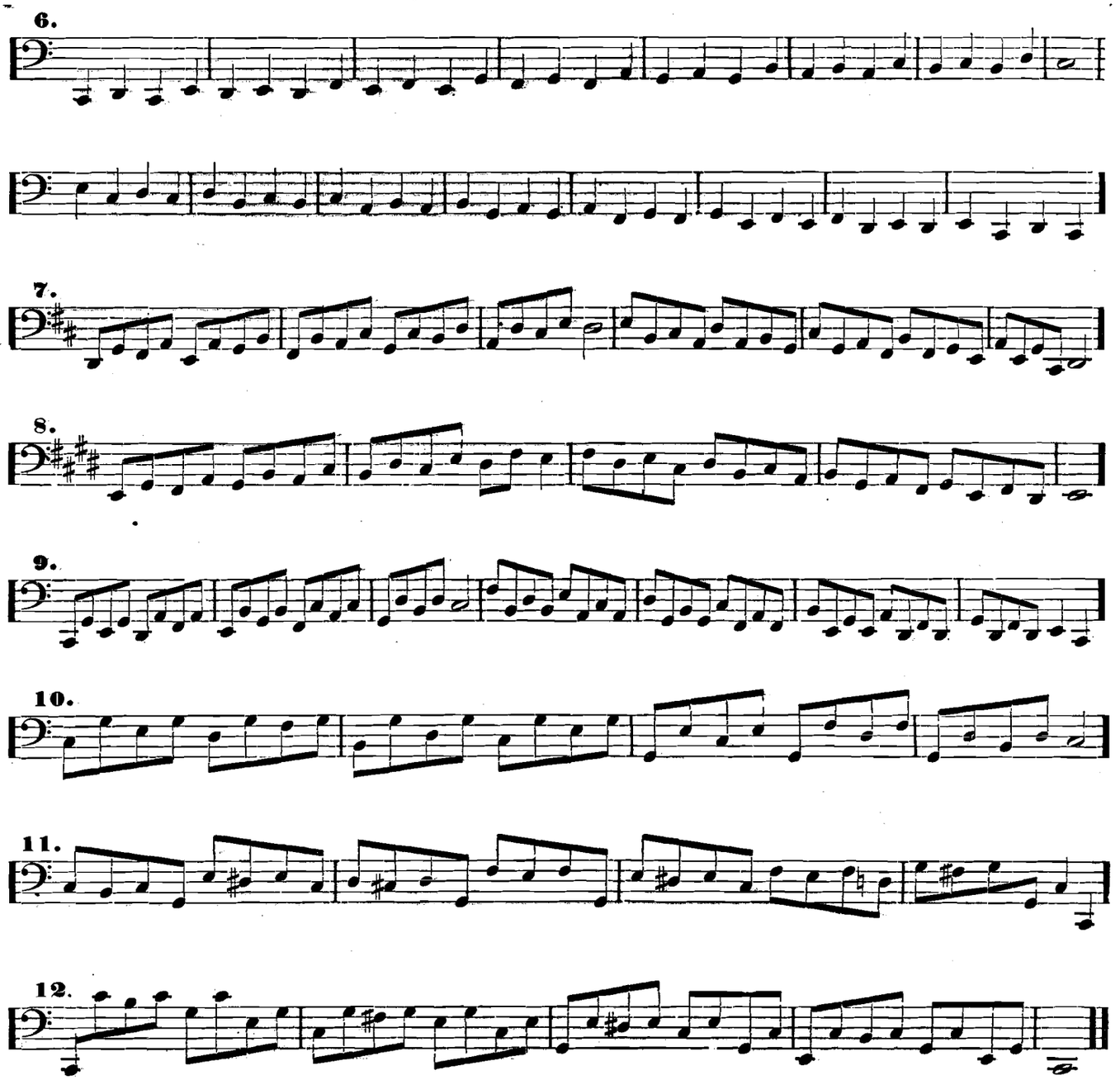
The use of four and two feet stops on the pedal is only admissable in playing full organ, that through such combinations, peculiar effects may be produced in concert playing, we very well know, but, although we do not object to it, we do not pretend to give any directions concerning it. To do that *well*, is master-work.

The chief difficulty presented to those who study the organ, is the acquirement of the *Pedal-Obligato;* and as the separate and independent use of the pedal is one of the great char acteristics of the Organ,(the deep pedal notes making it, more than anything else, the king of all instruments,)it has been considered best to combine the use of the manuals throughout the following exercises, in order that the student may be accustomed from the first, to the proper mode of playing the Organ. There are two ways of playing the pedal; first, by the *toes* only, of each foot; second, by the alternate use of the *toe* and *heel* of each foot upon different notes. We recommend the second mode as by far the most expedient, in general, and in particular for *American* organ players, who are often deprived of the use of the right foot by its being engaged in working the Swell, thus leaving all pedal playing to the left foot only. The exercises for this mode of playing the Pedal, (with the left foot only,) are an *entirely new feature* in this work, and will be a great help to young students.

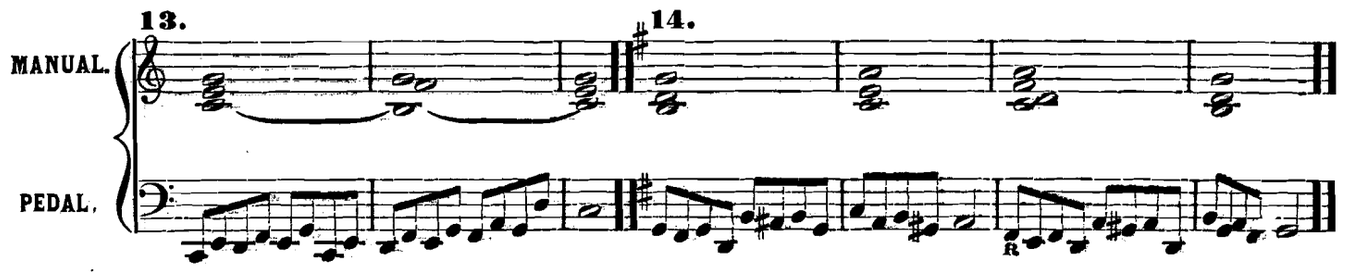
Letter L denotes toe of left foot,
" R " " right foot,
" Lh " heel of left foot,
" Rh " " right foot.
The sliding from one key to another, is indicated by a dash:(—)

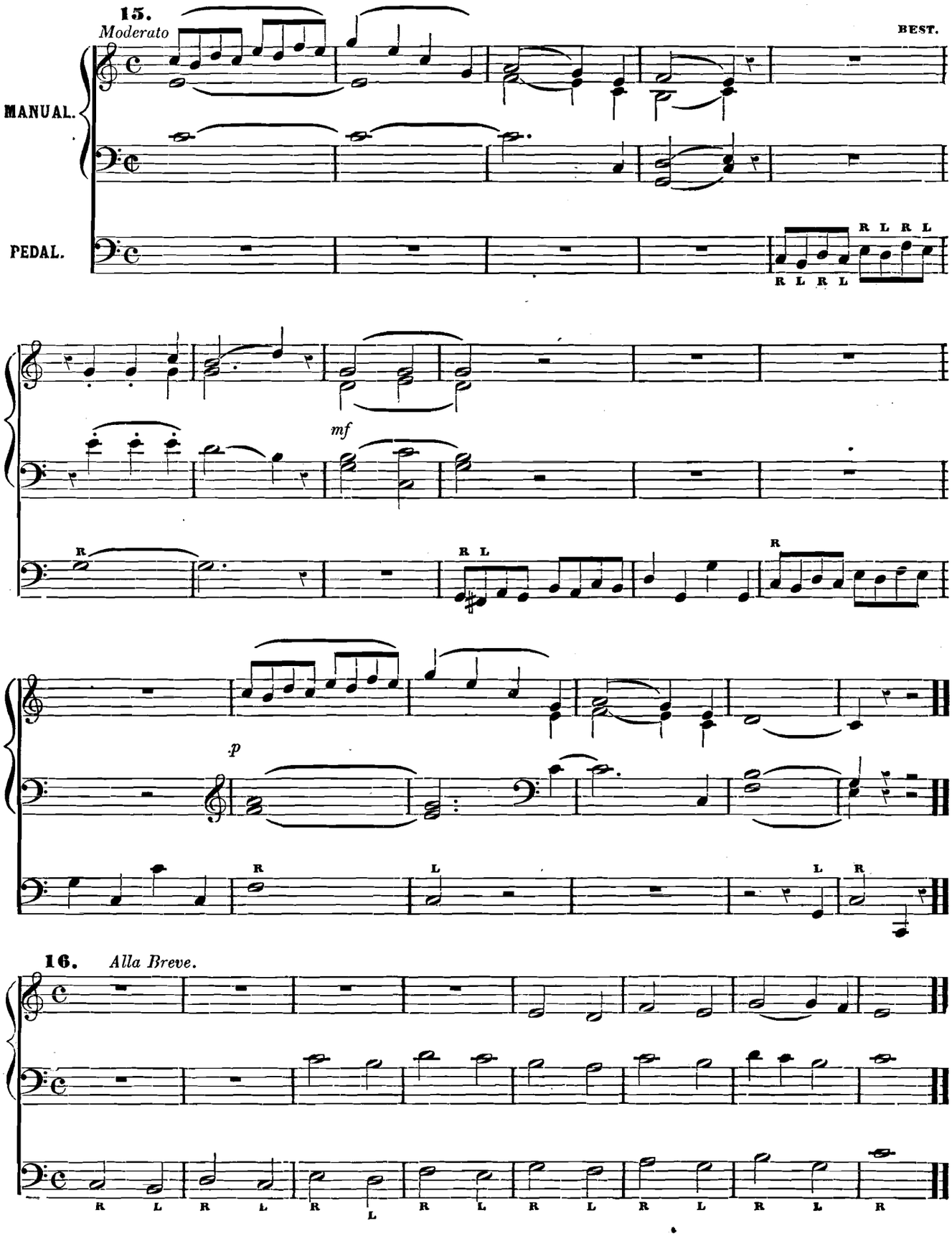
EXERCISES FOR THE ALTERNATE USE OF THE RIGHT AND LEFT FOOT.



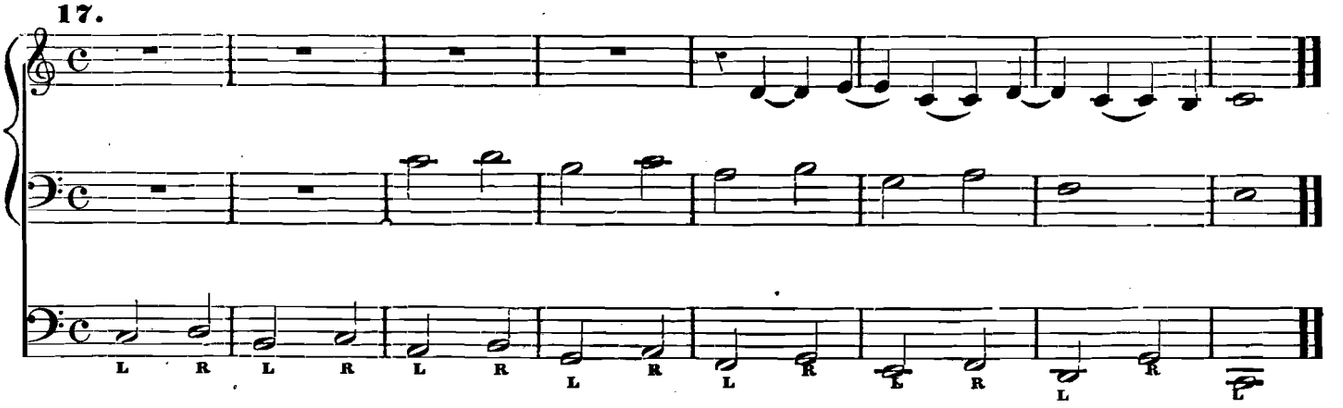


Play the Chords first with the right hand, and afterwards with the left hand to the Pedal.




15.
Moderato
BEST.
MANUAL.
PEDAL.
R L R L
R L R L
mf
R
R L
R
p
R
L
L
R
16.
Alla Breve.
R L R L R L R L R L R L R L R L R

17.



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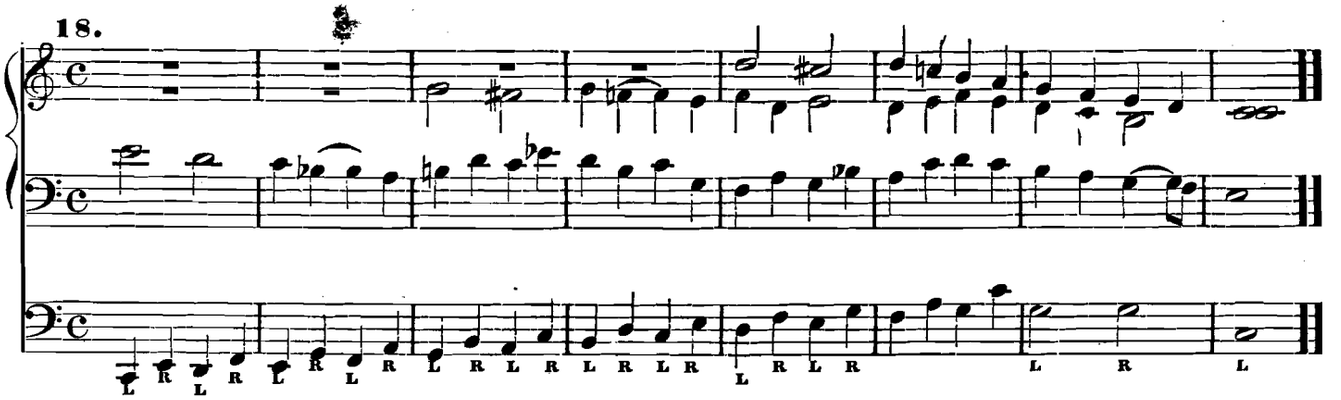

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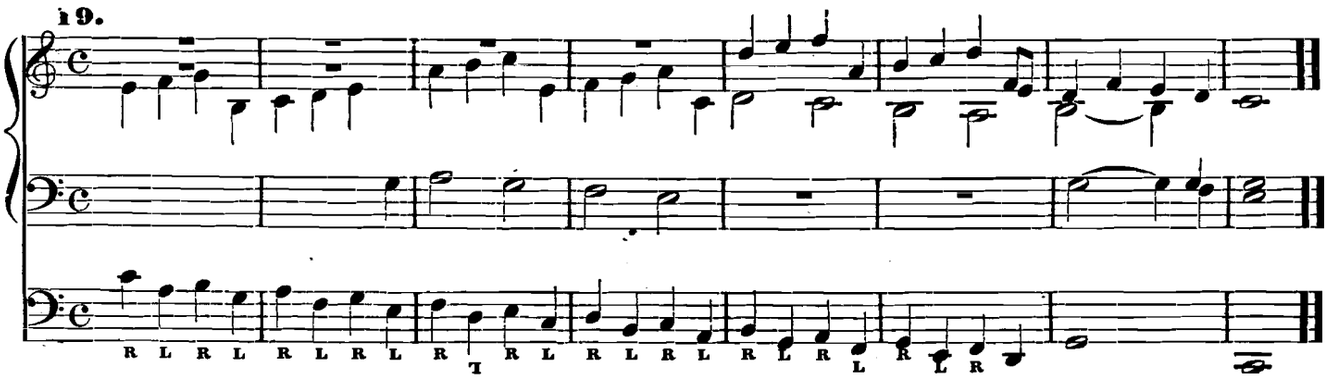

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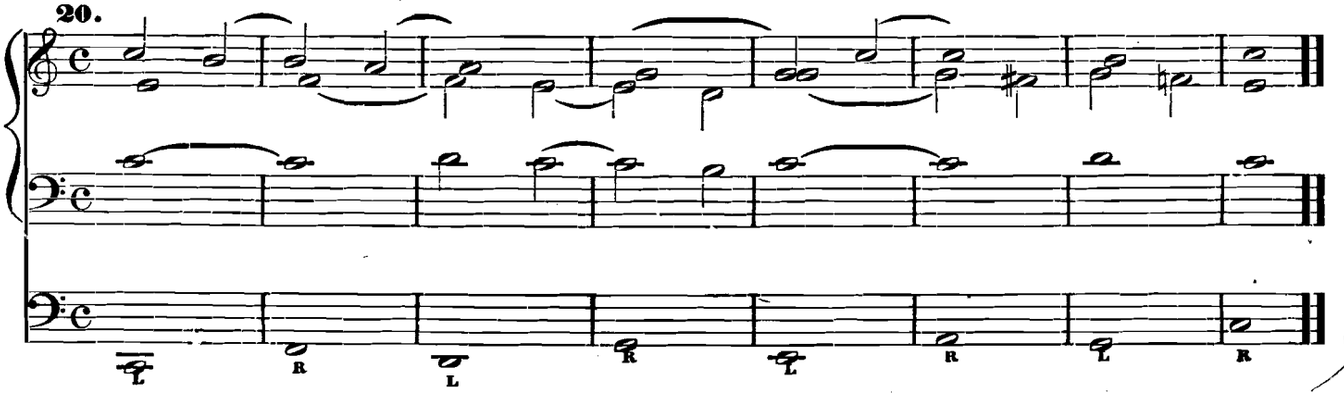

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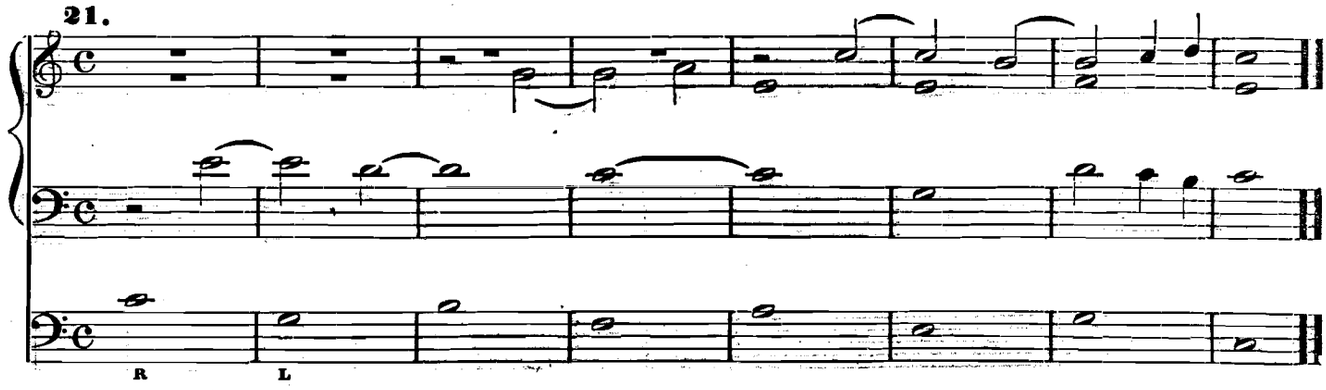

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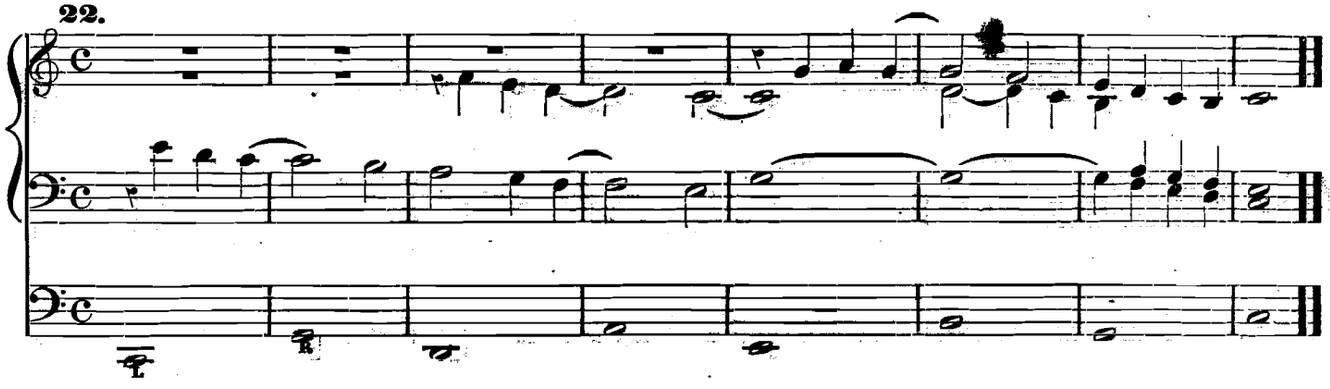

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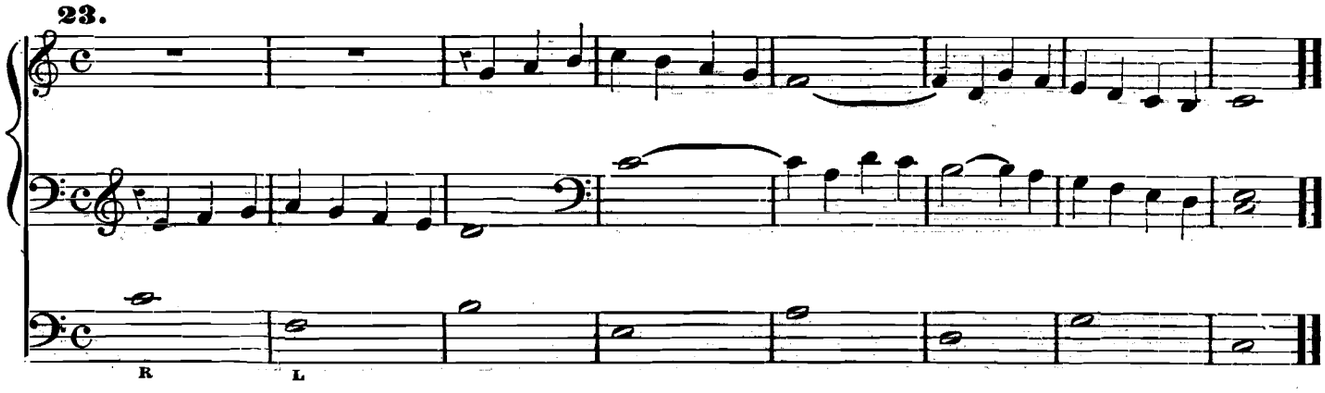

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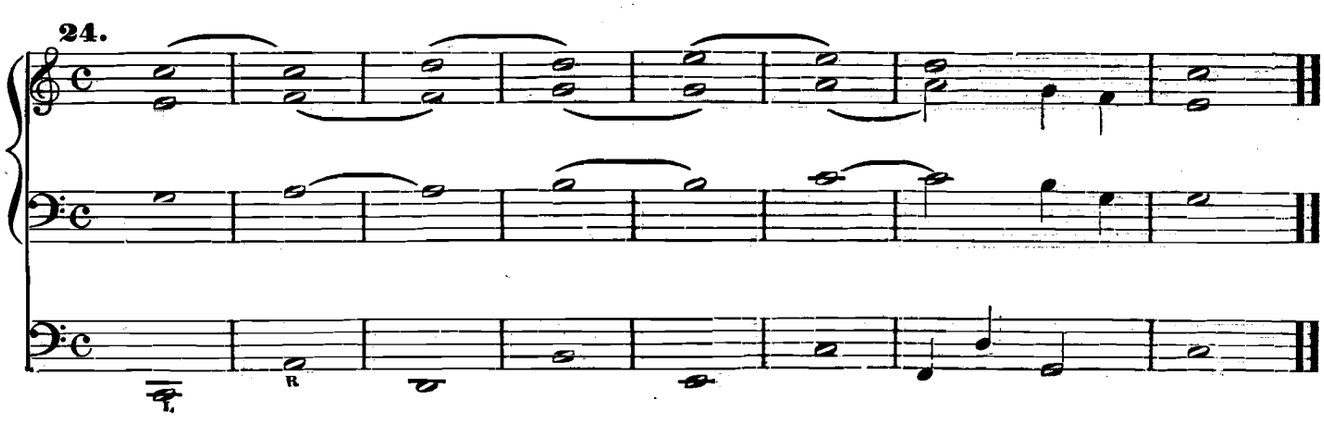

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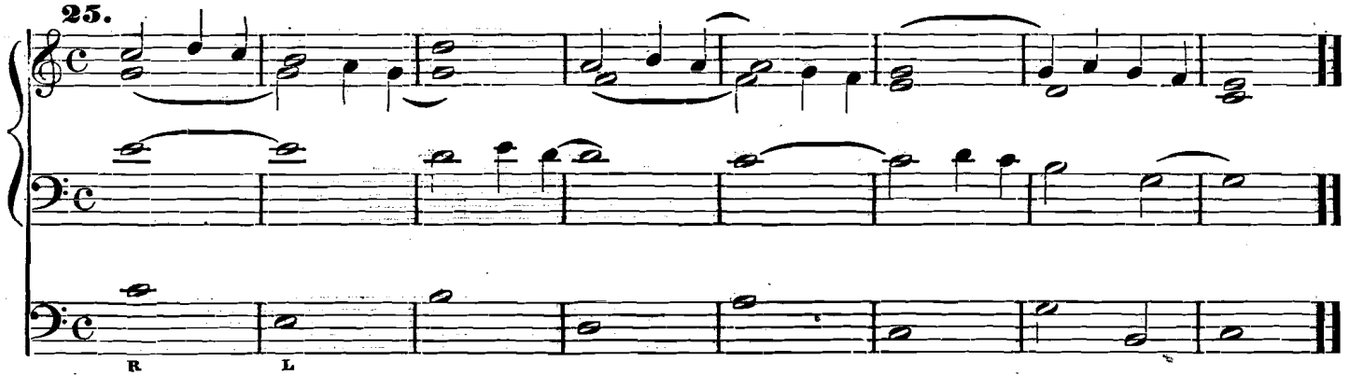

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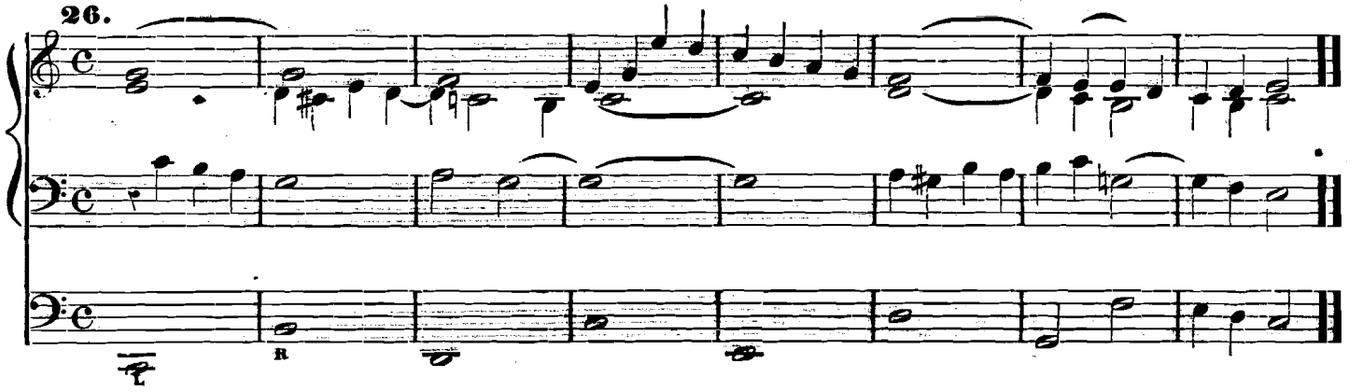

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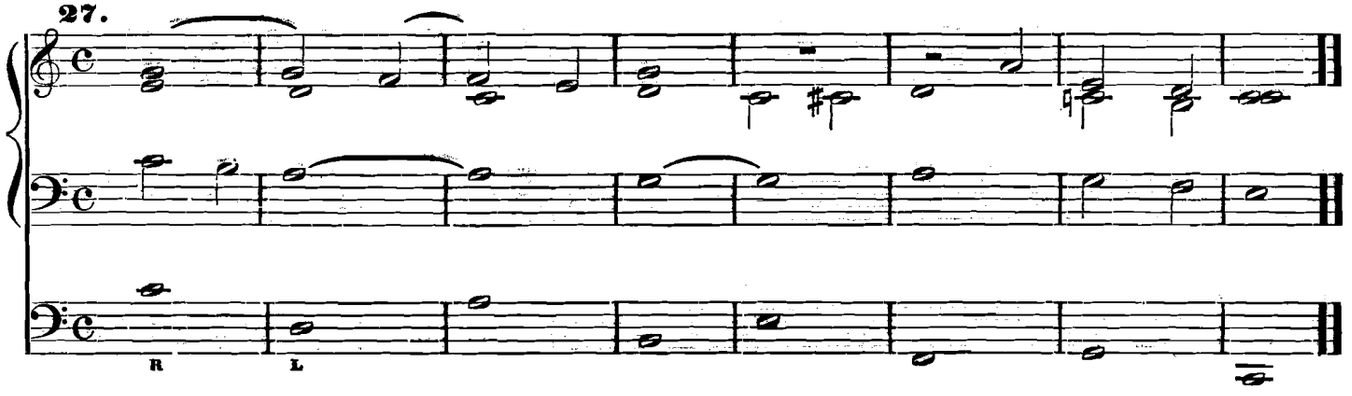

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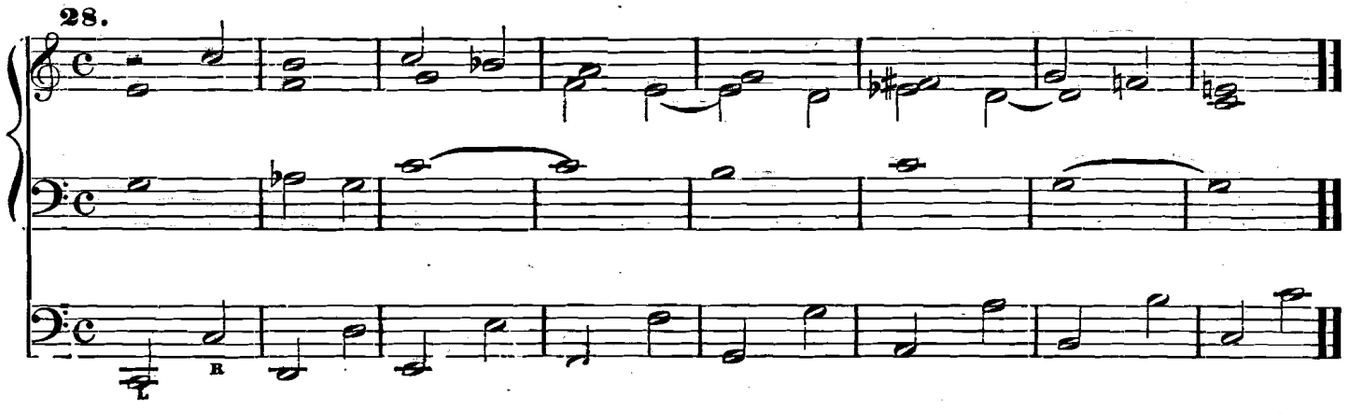
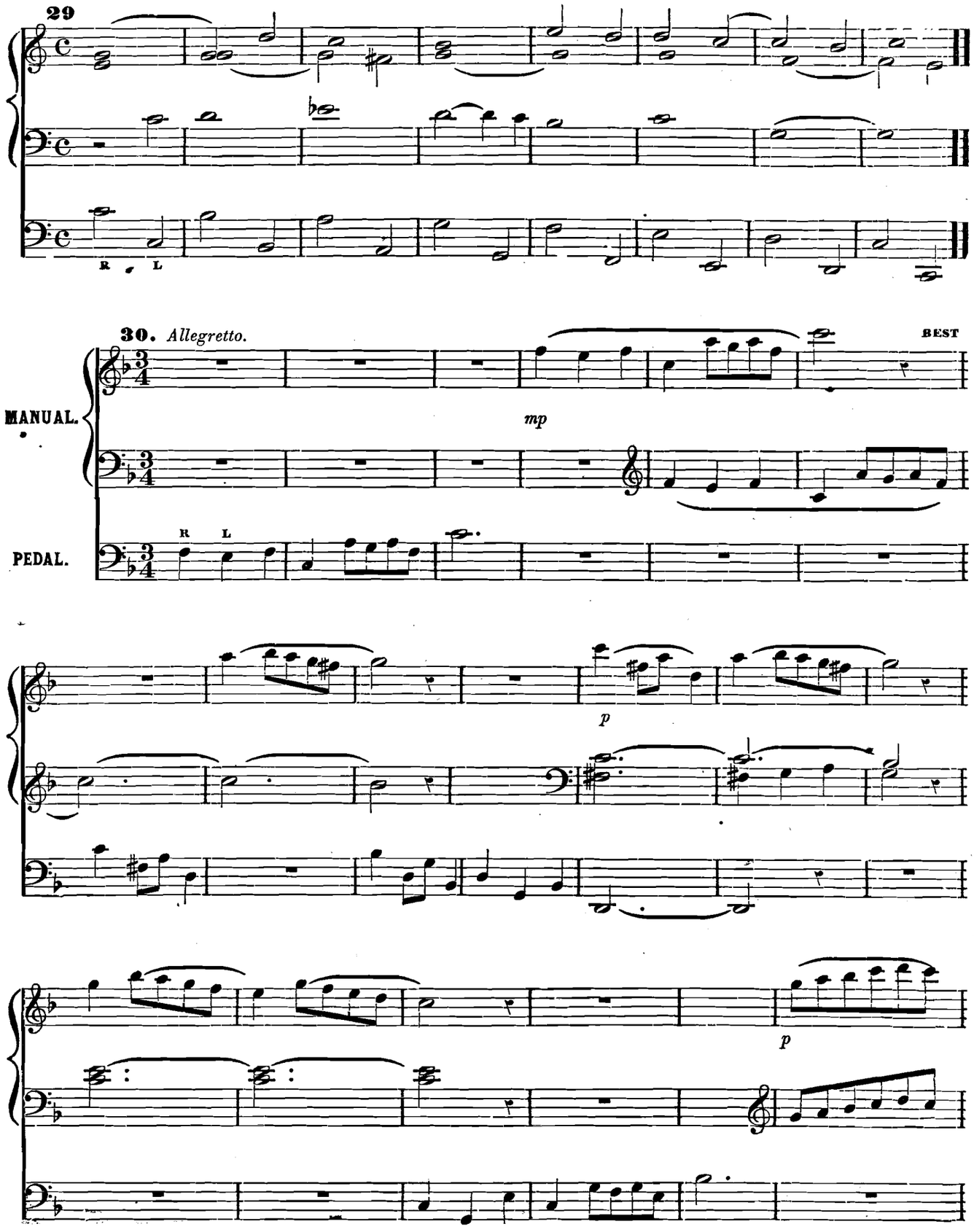
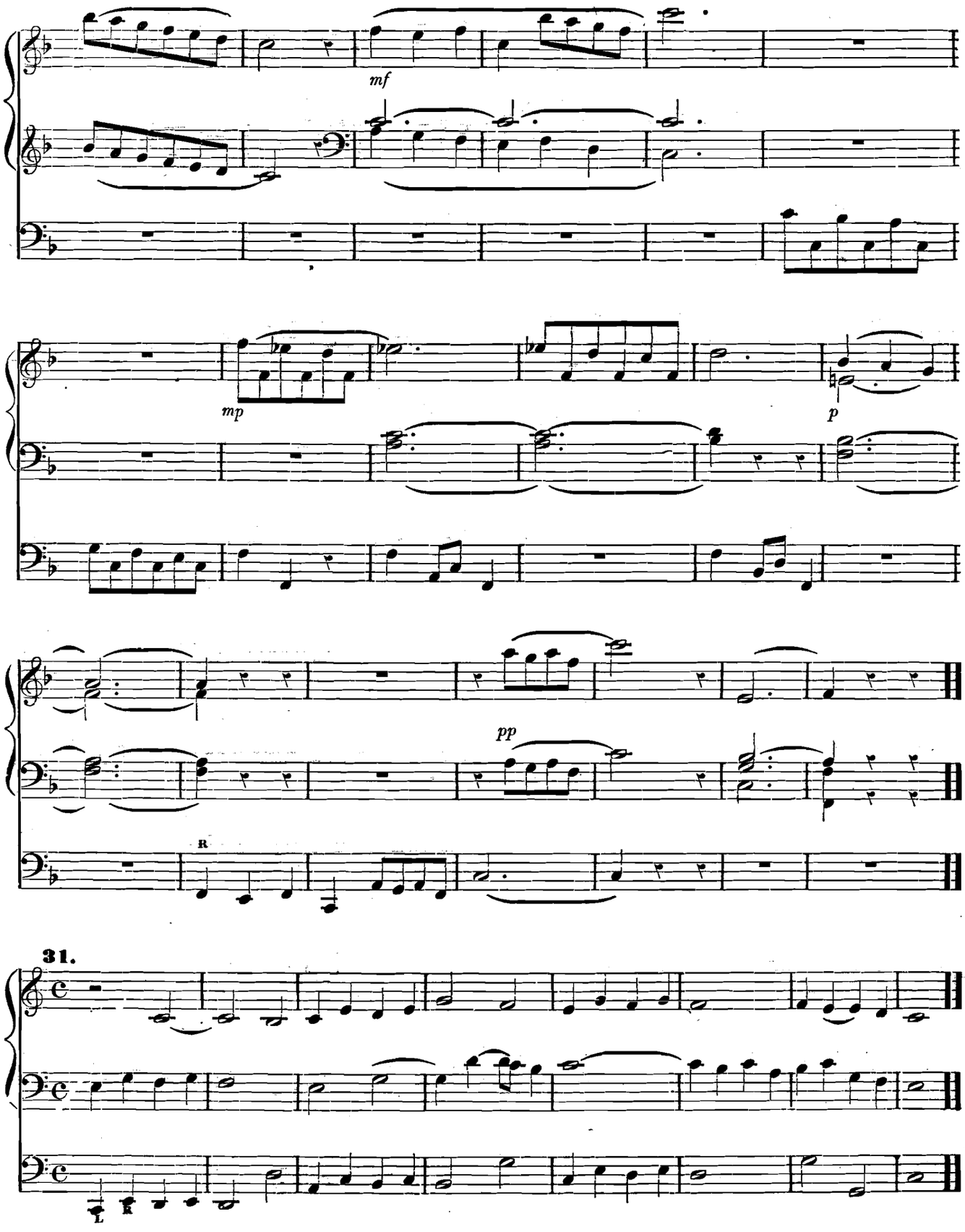
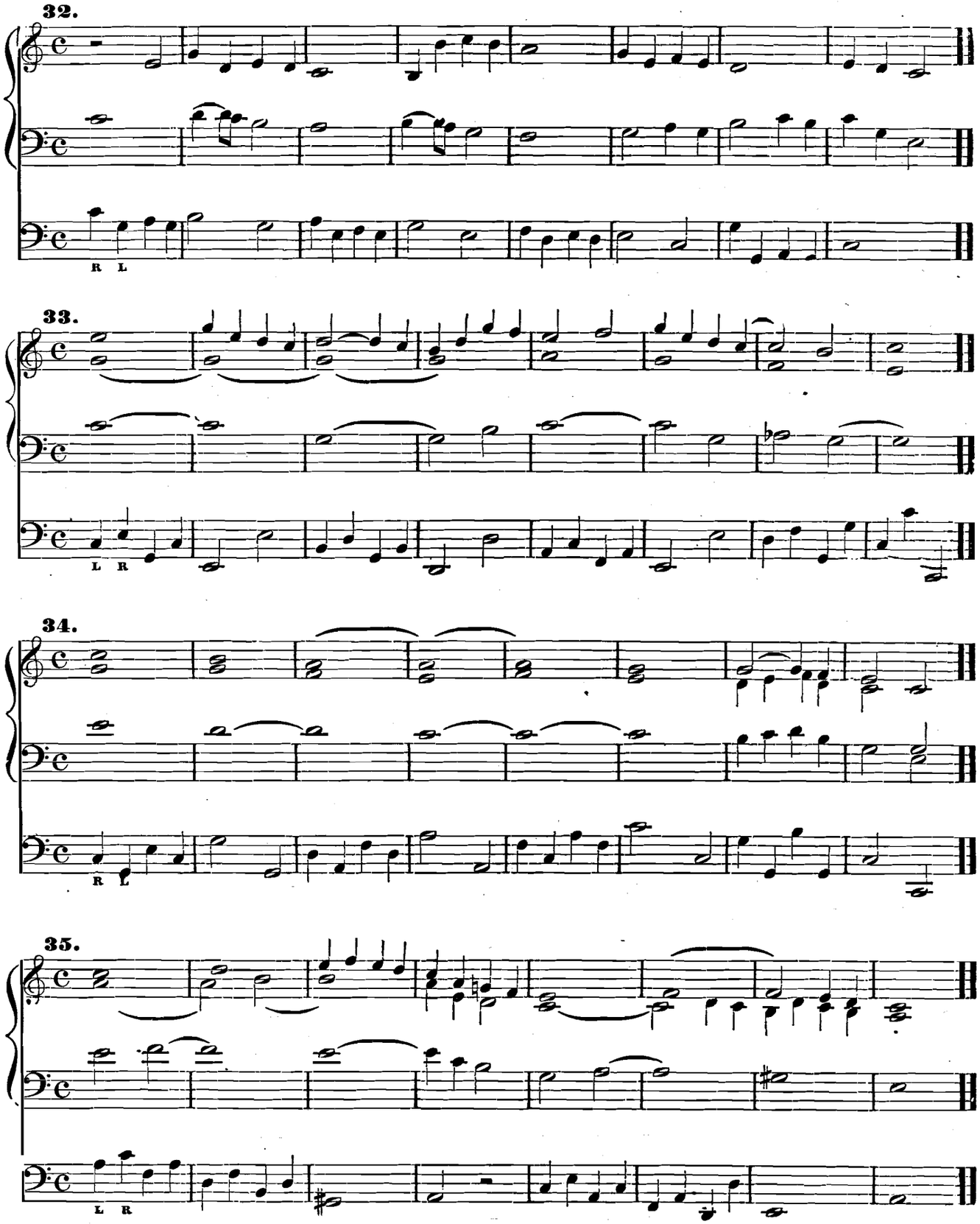
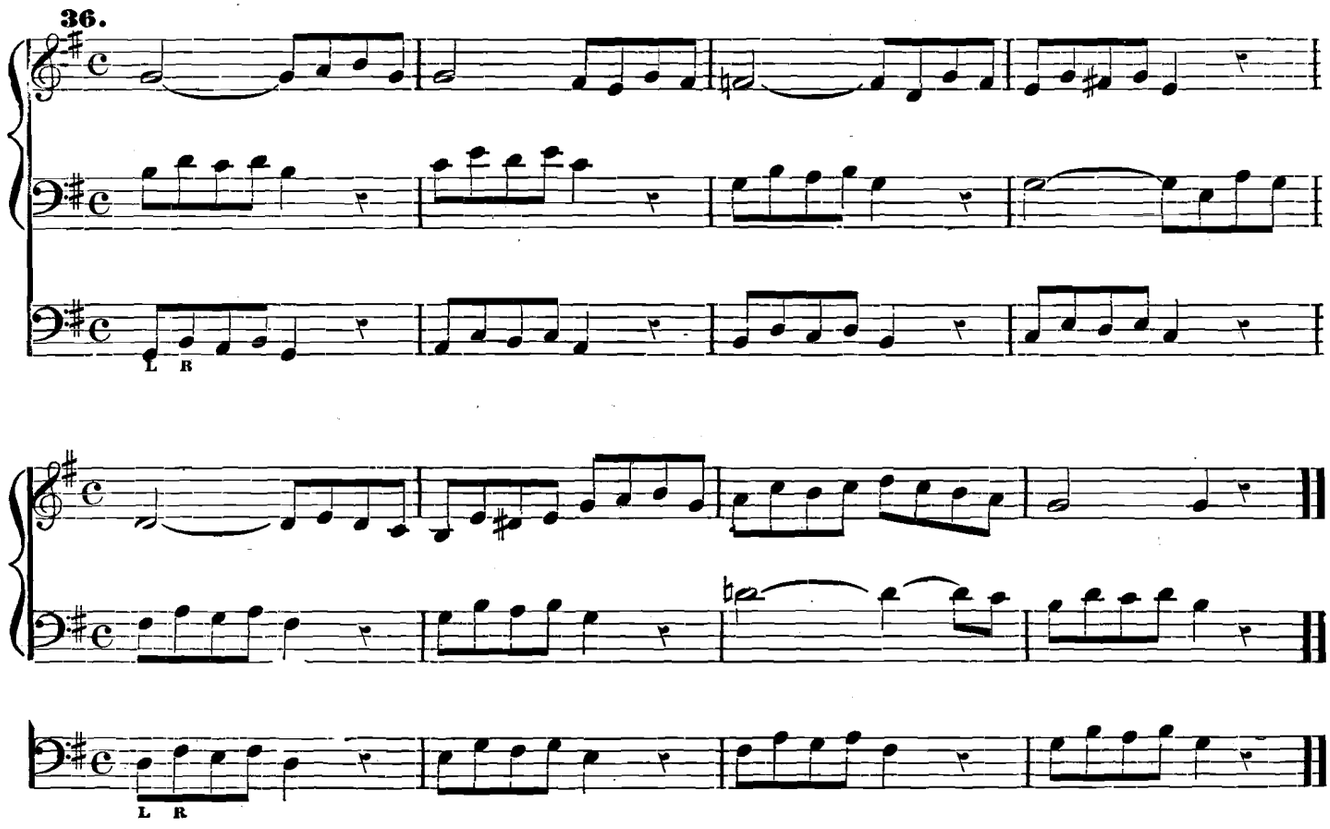



29
R L
30. Allegretto.
BEST
MANUAL.
mp
PEDAL.
R L
p
p

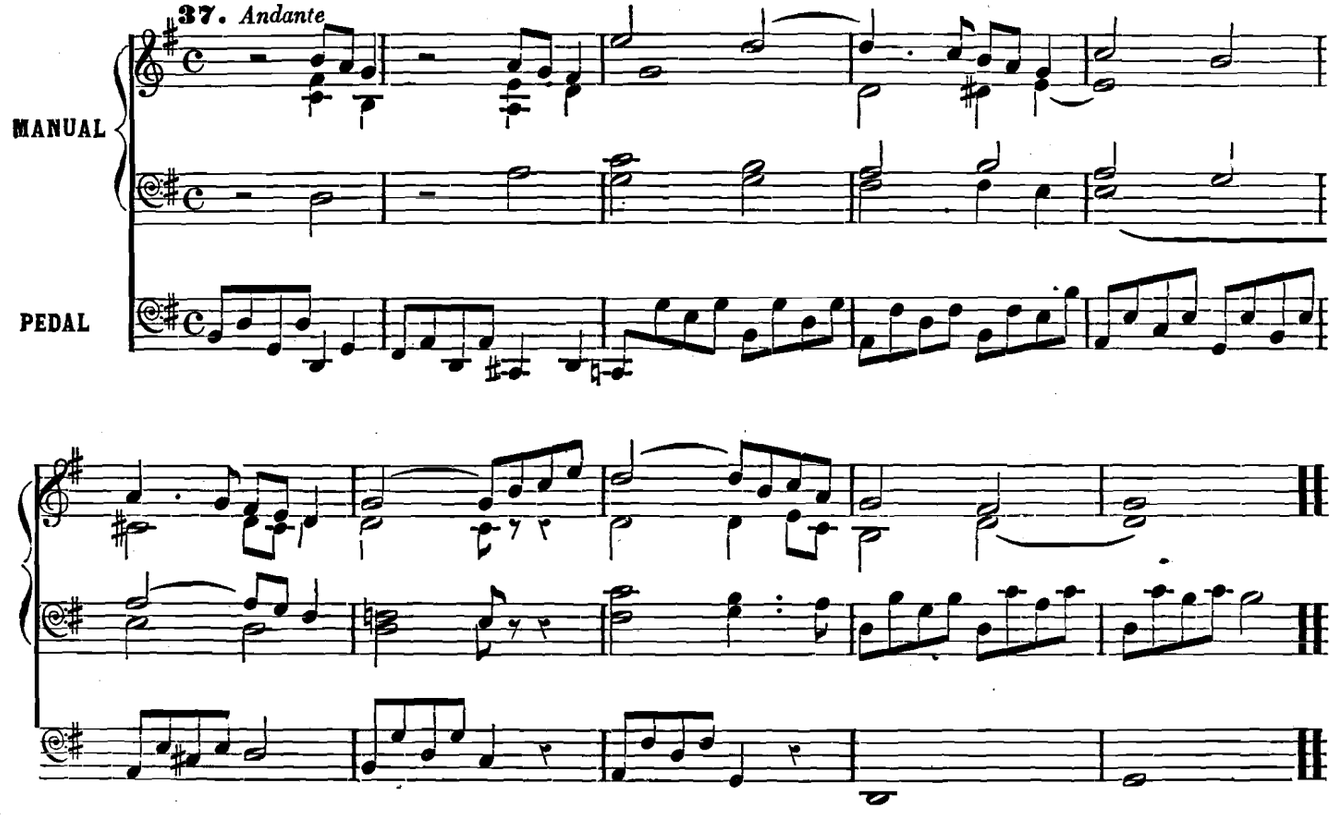

mf
mp
p
pp
R
31.
L
R

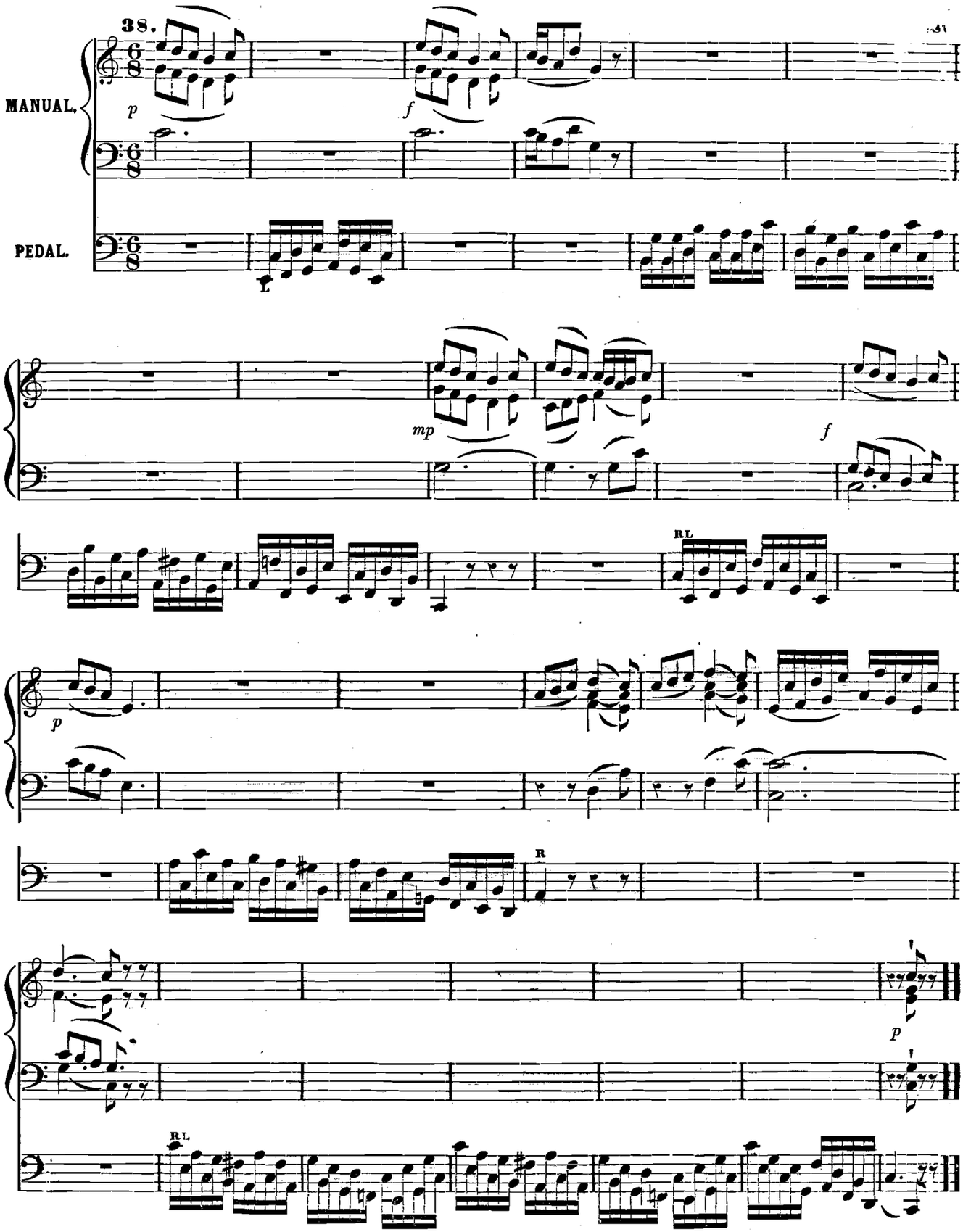

32.
R L
33.
L R
34.
R L
35.
L R

36.



37. *Andante*



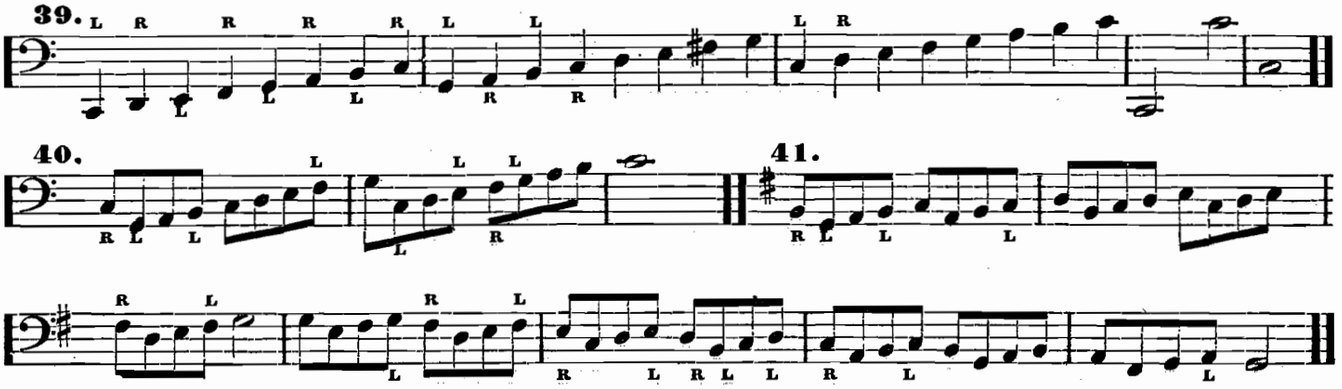

38.
MANUAL.
PEDAL.
p
f
mp
f
RL
p
R
p
RL

EXERCISES IN CROSSING THE FEET OVER AND UNDER EACH OTHER.

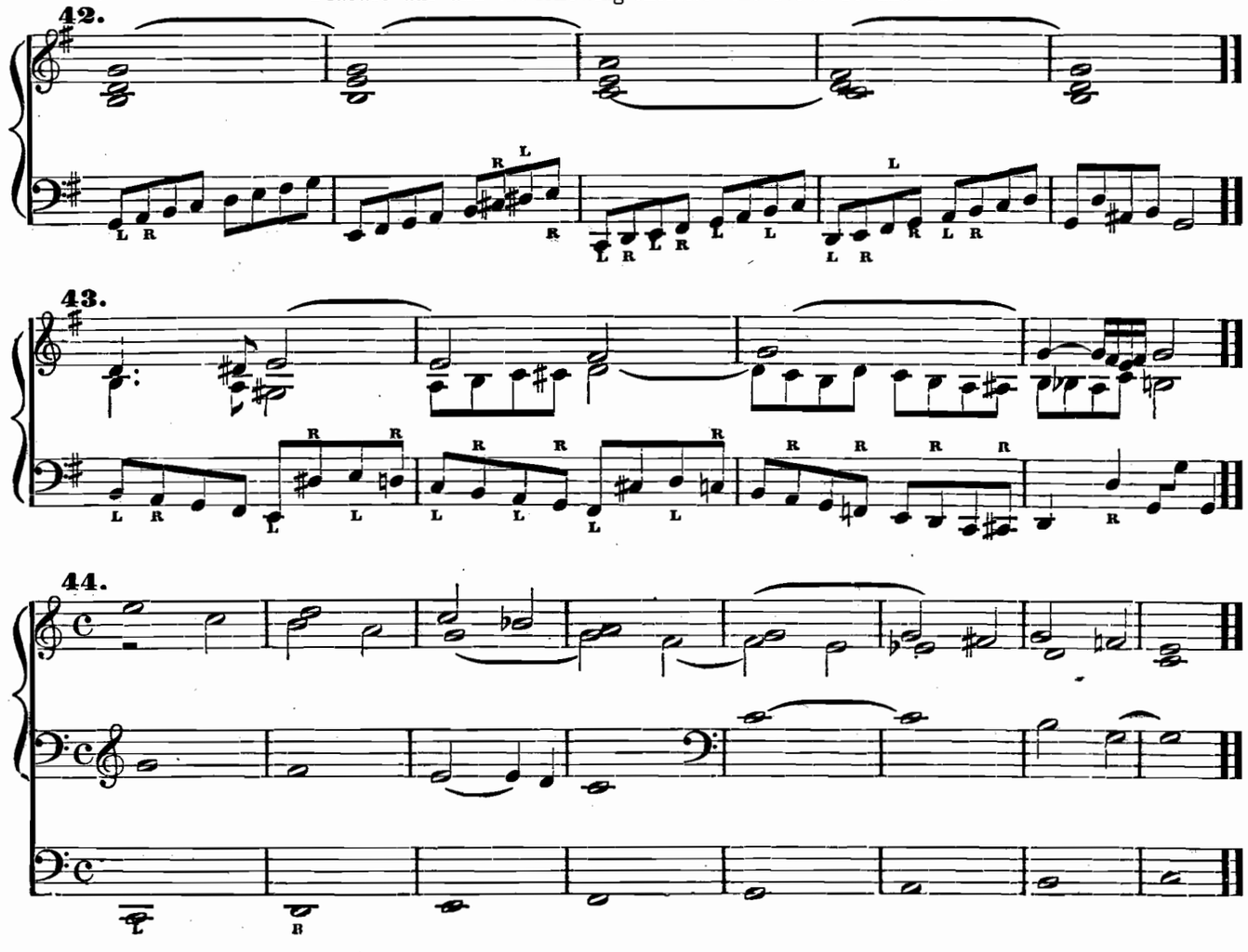
In ascending passages, the left foot is generally to begin, crossing in the lower octave *under*, and in the upper octave, *over* the right foot.

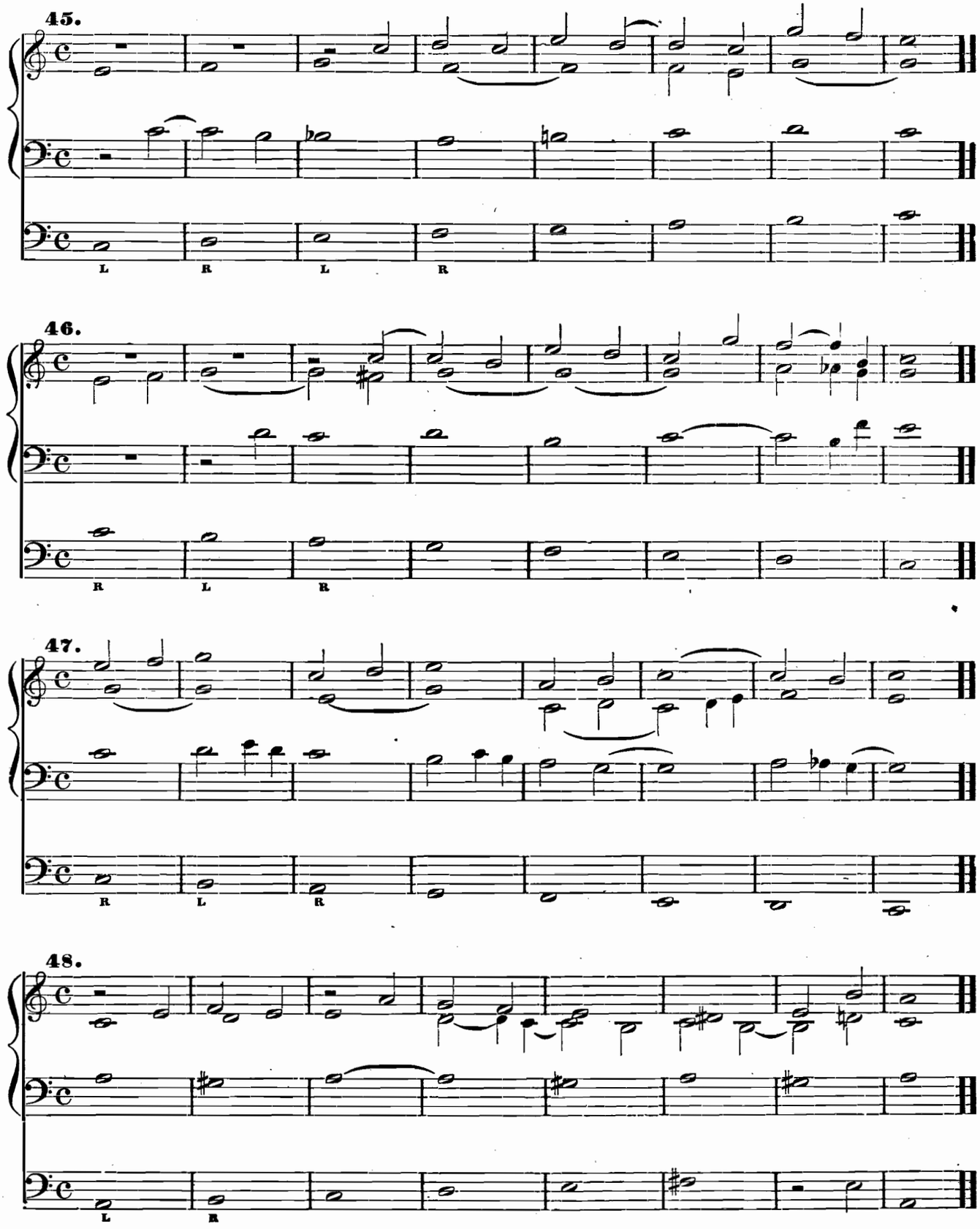
In *descending* passages, the *right* foot has to commence, and crosses in the upper octave *under*, and in the lower octave *over* the left foot. In playing on upper keys, the crossing *over* will be found safest; yet, sliding, and the use of the heels will be more available, as will appear shortly. The crossing *over* or *under* is indicated by having the letters R and L either over or under the note to be played. L *under* the third note of exercise 39, indicates that the left foot crosses *under* the right foot.

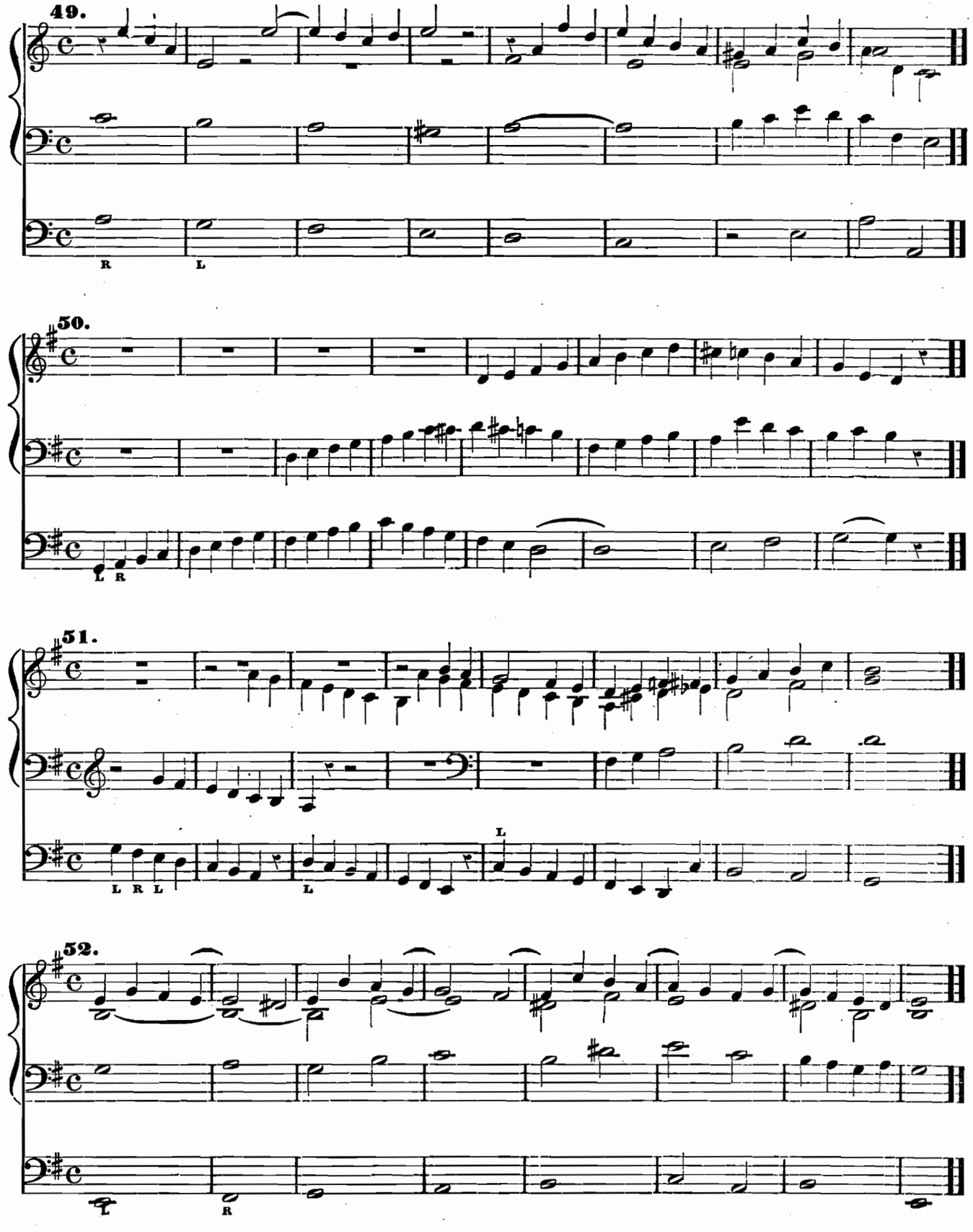
In the exercises after No. 43, the decision, in this respect, is left to the judgment of the student.

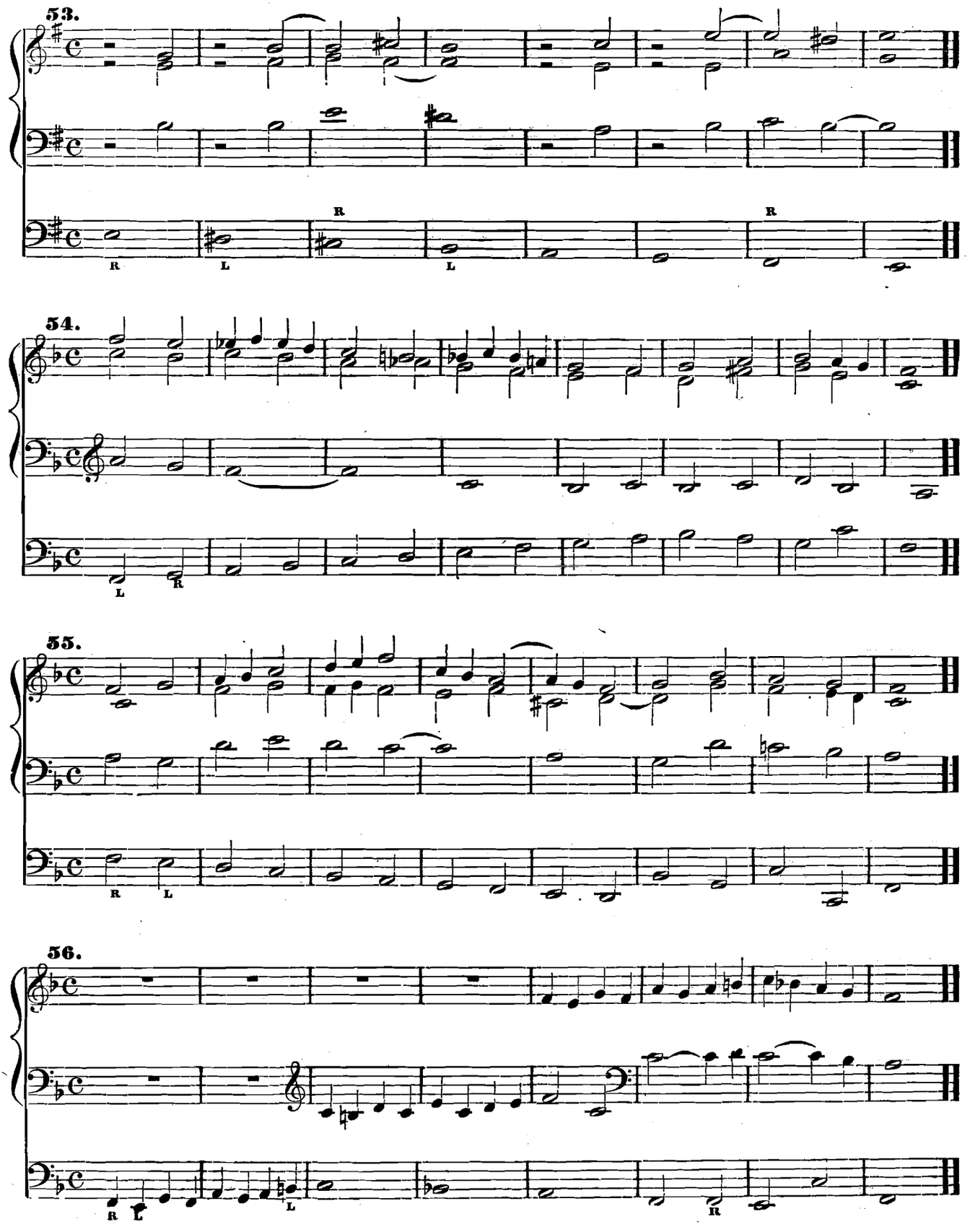


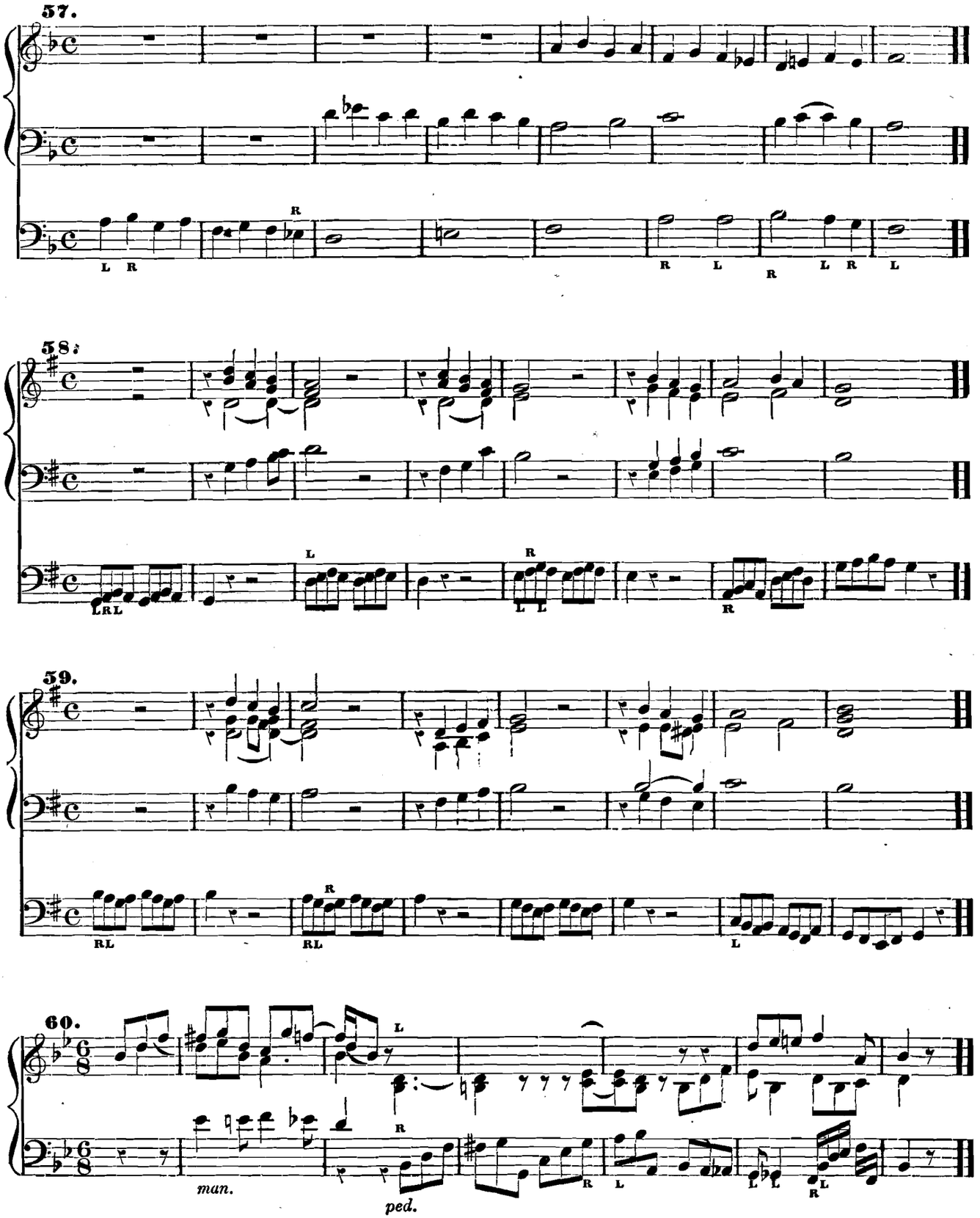
Practise this and the following exercise like No's. 13 and 14.

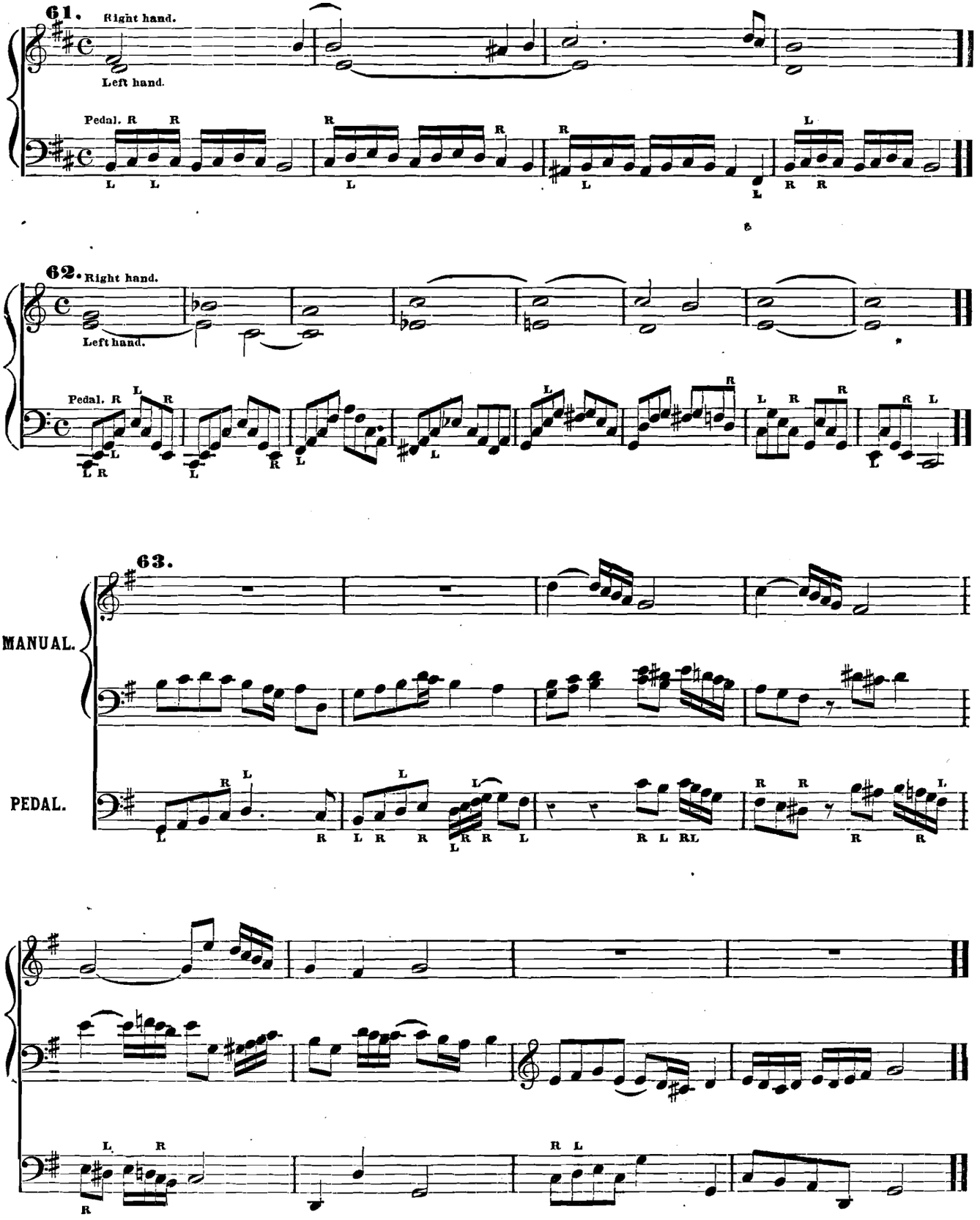



45.
L R L R
46.
R L R
47.
R L R
48.
L R

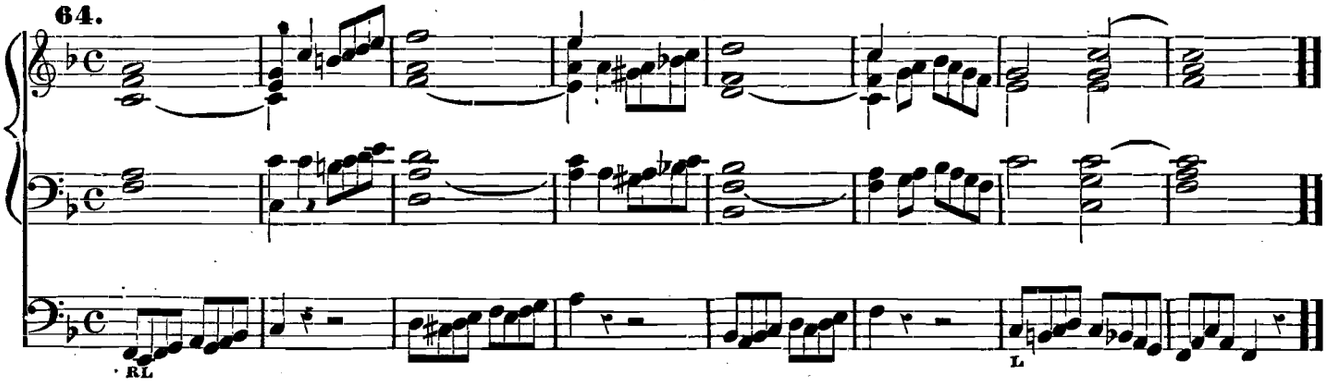

49.
R
L
50.
L R
51.
L R L
L
L
52.
L
R


53.
54.
55.
56.

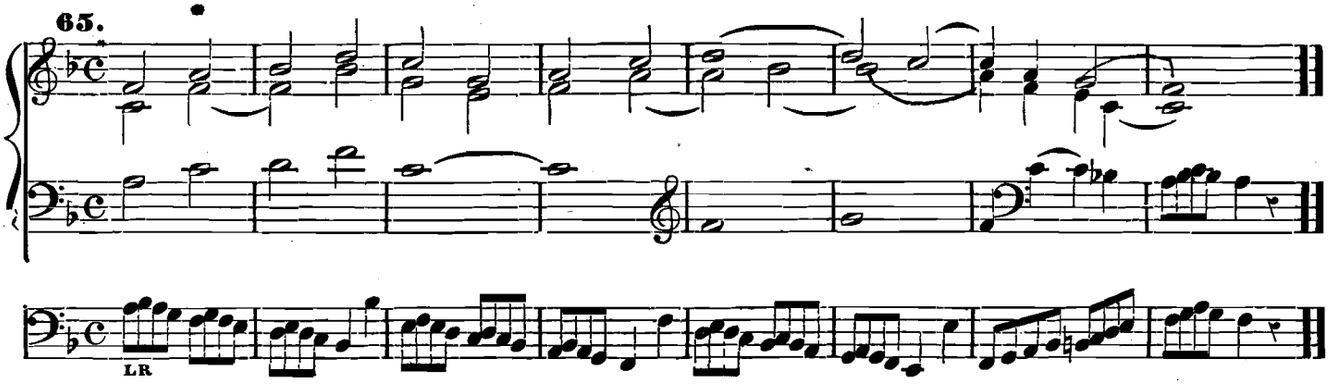

57.
58.
59.
60.
man.
ped.


61.
Right hand.
Left hand.
Pedal.
62.
Right hand.
Left hand.
Pedal.
63.
MANUAL.
PEDAL.

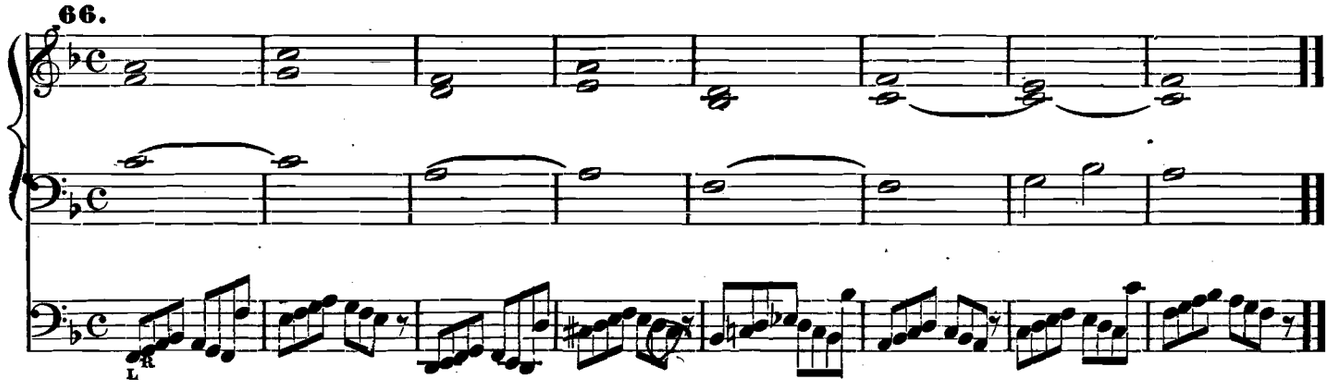
64.



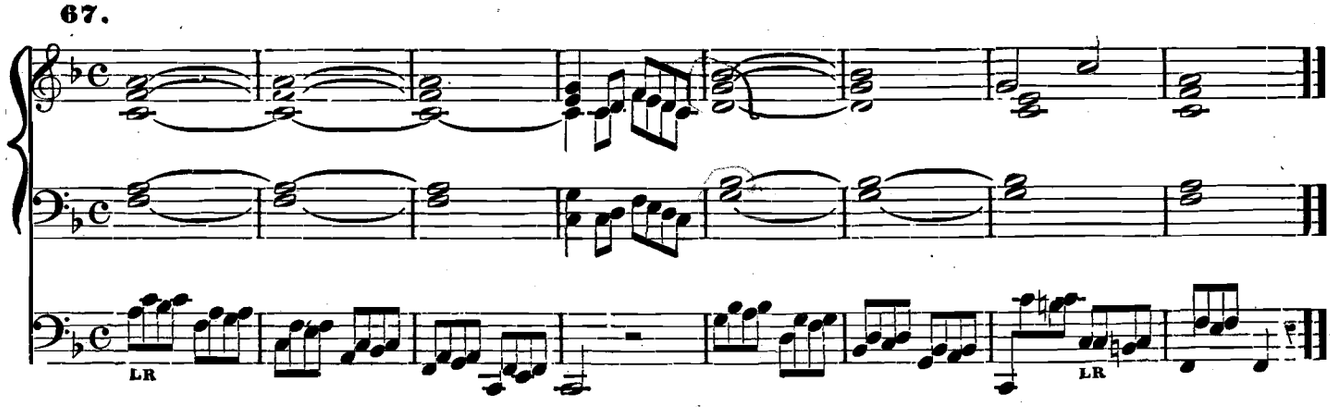
65.

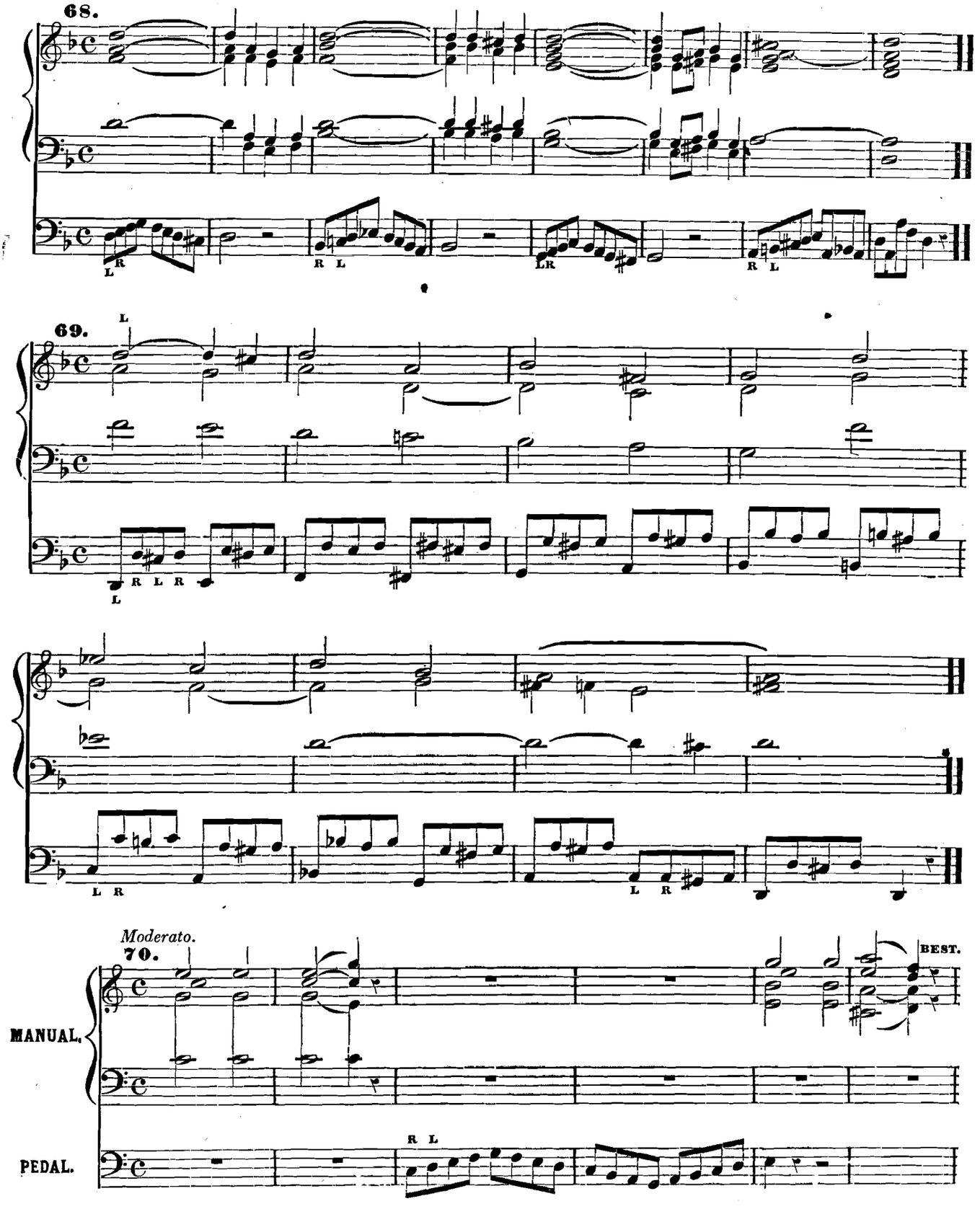


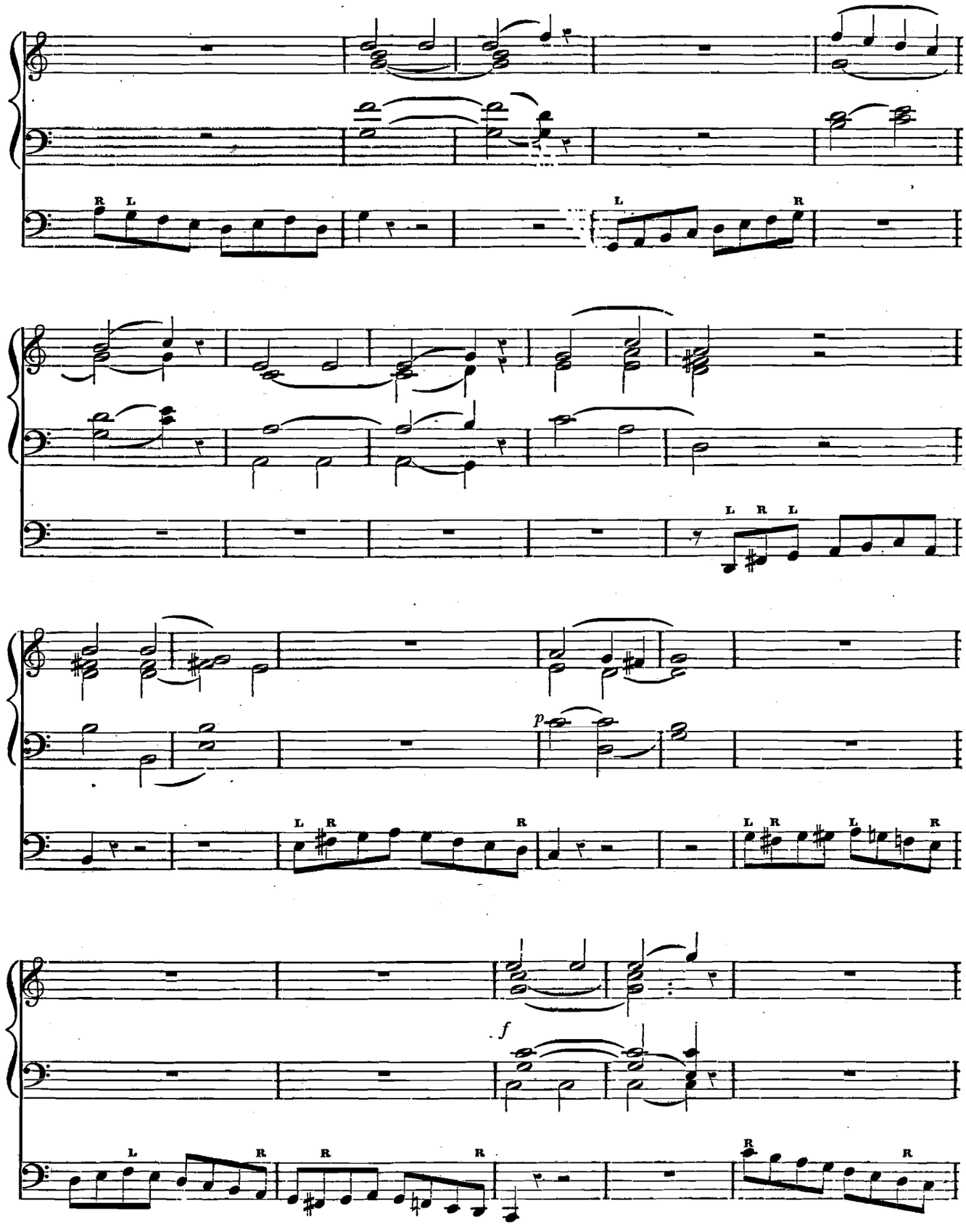
66.

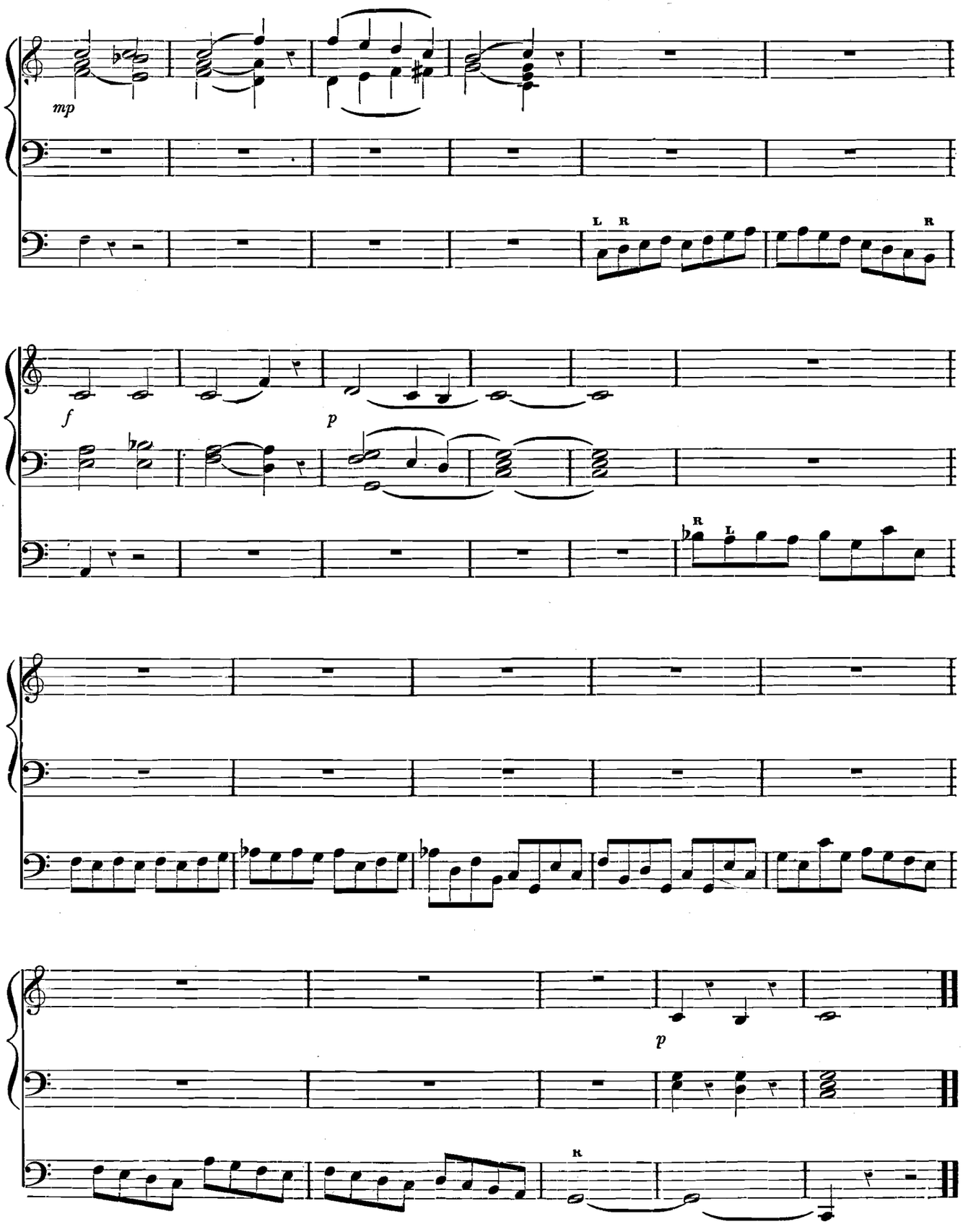


67.



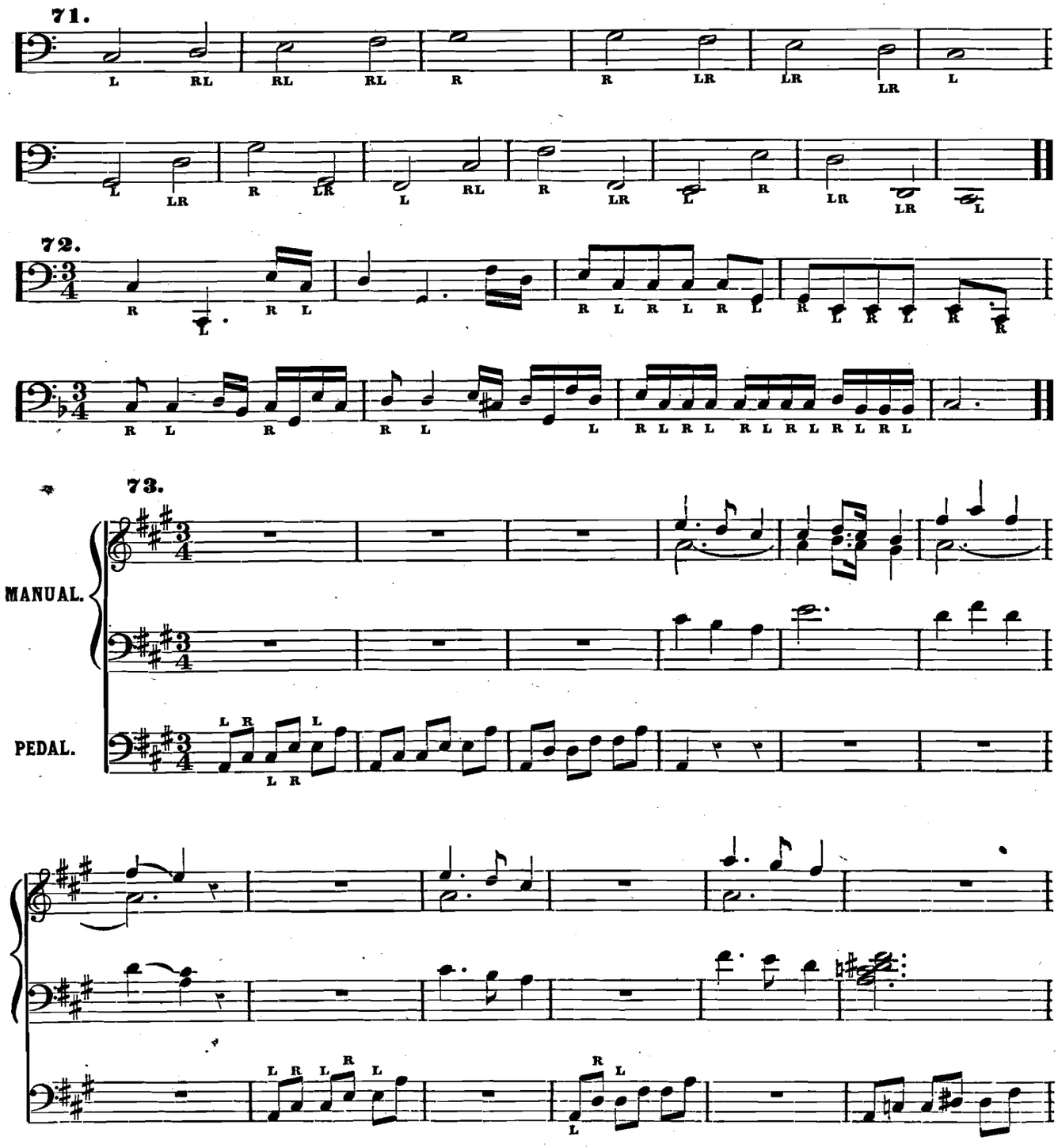

68.
69.
Moderato.
70.
BEST.
MANUAL.
PEDAL.

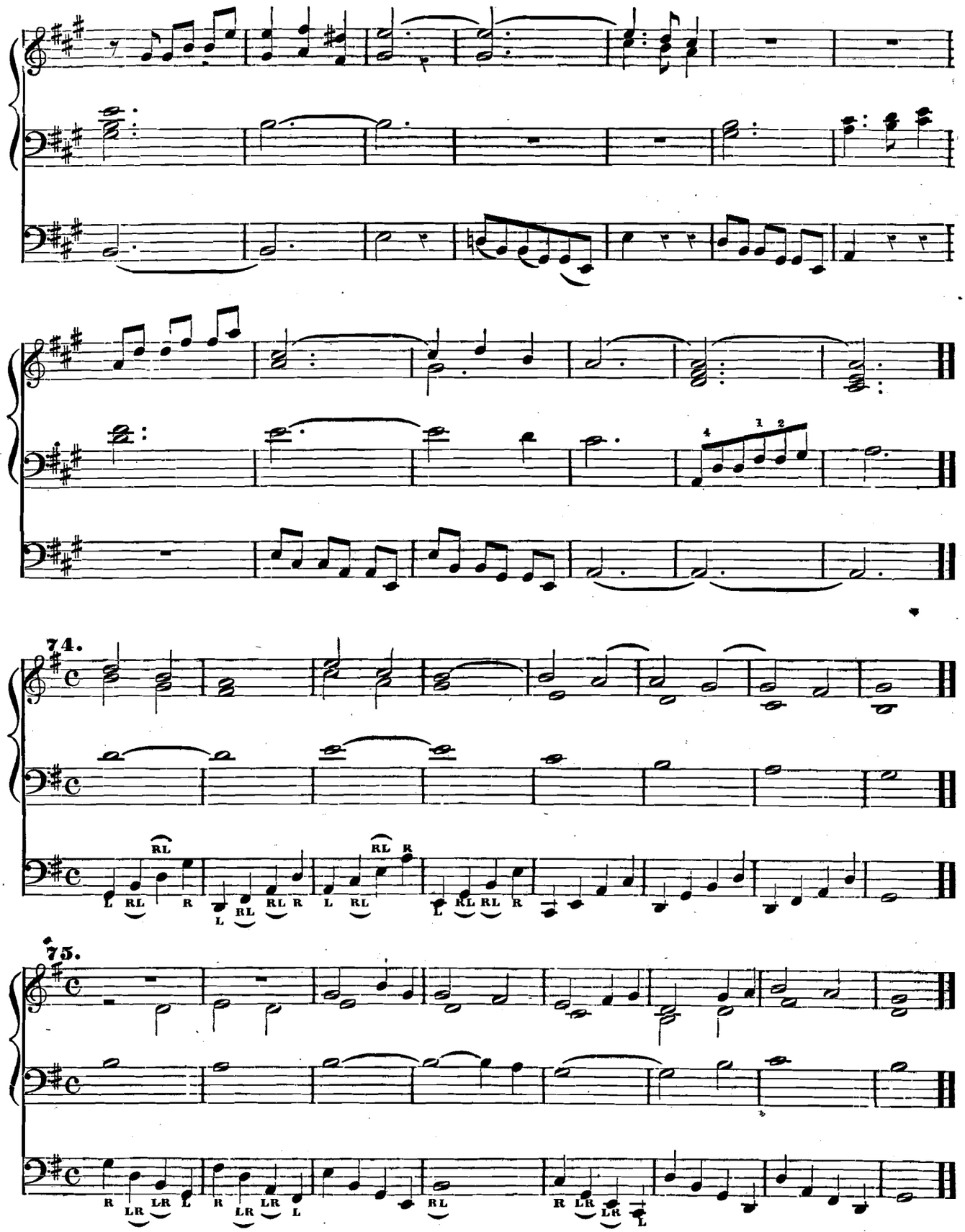

R L
L R
L R L
p
f

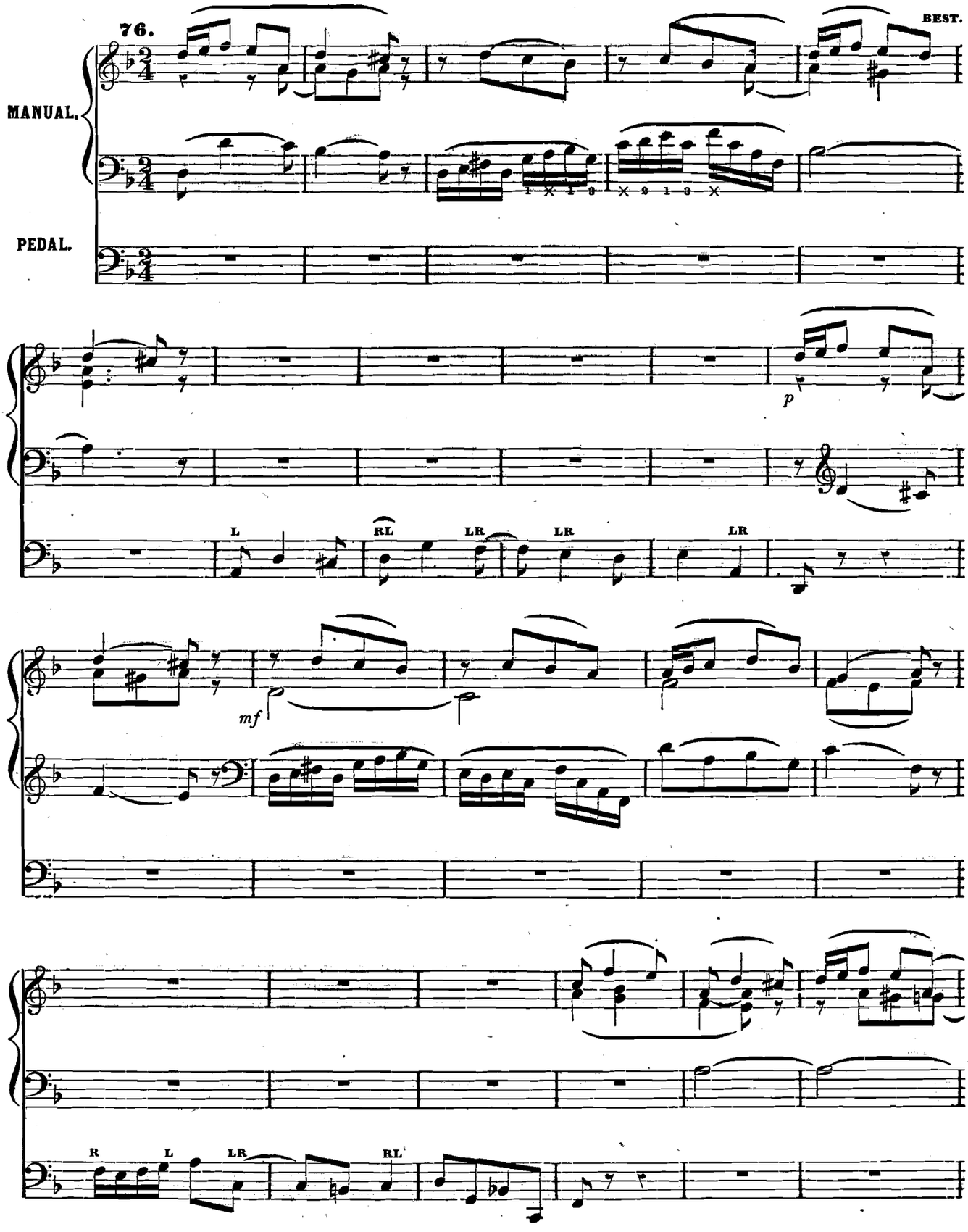

mp
L R
R
f
p
R
L
p
R

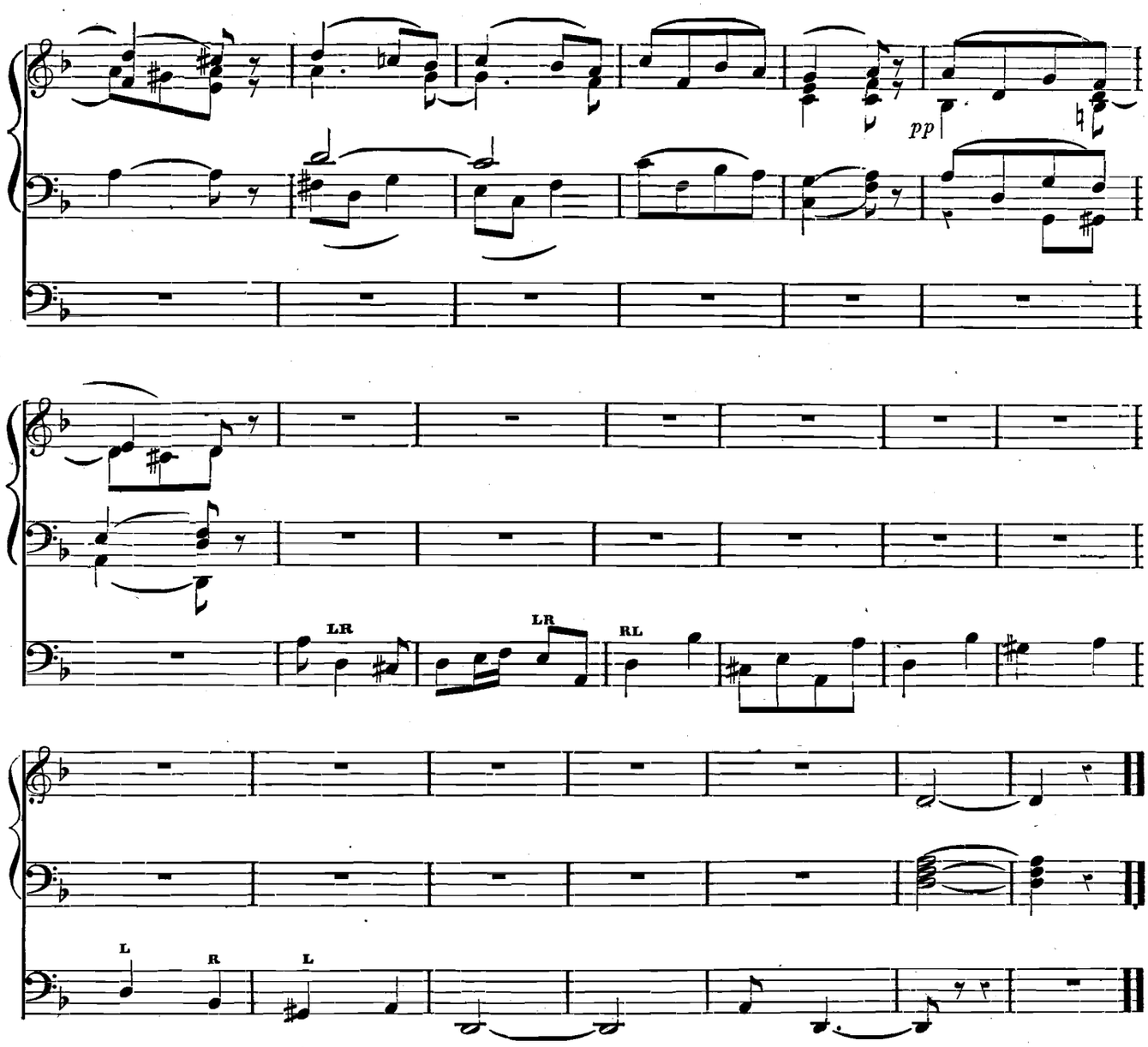
It is sometimes necessary to change the feet on the same key. This can be done in two different ways; first, by substituting one foot for the other without permitting the key to rise, (see example 71.) or by striking the same key in immediate succession, changing the feet, (see example 72.)

EXERCISE IN SUBSTITUTING ONE FOOT FOR THE OTHER.




74.
75.


76.
BEST.
MANUAL.
PEDAL.
p
L
RL
LR
LR
LR
mf
R
L
LR
RL



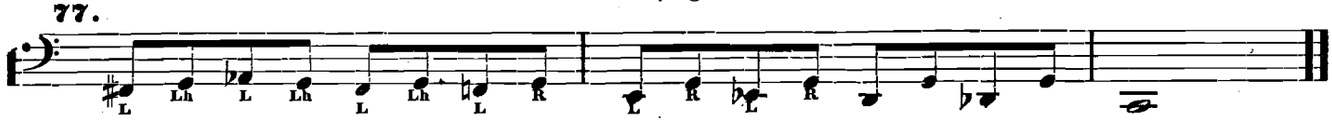
EXERCISES FOR THE ALTERNATE USE OF THE TOES AND HEELS.

Note a.—Experience has taught us, that for the sake of the organs, the heel ought not, in the first instance, to be used too frequently, and when used, great care ought to be taken to properly moderate the stroke given to the keys, which is apt to be heavier than most pedal actions will endure.

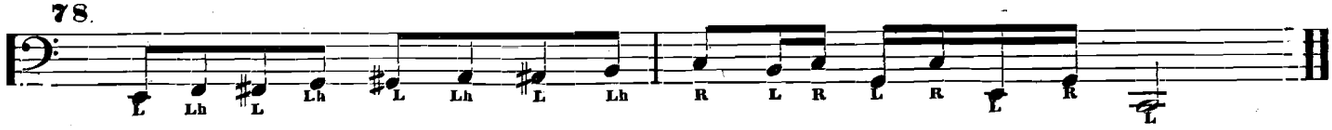
Note b.—To employ the heel of the left foot in the upper octave, or the heel of the right foot in the lower octave, is considered impracticable.

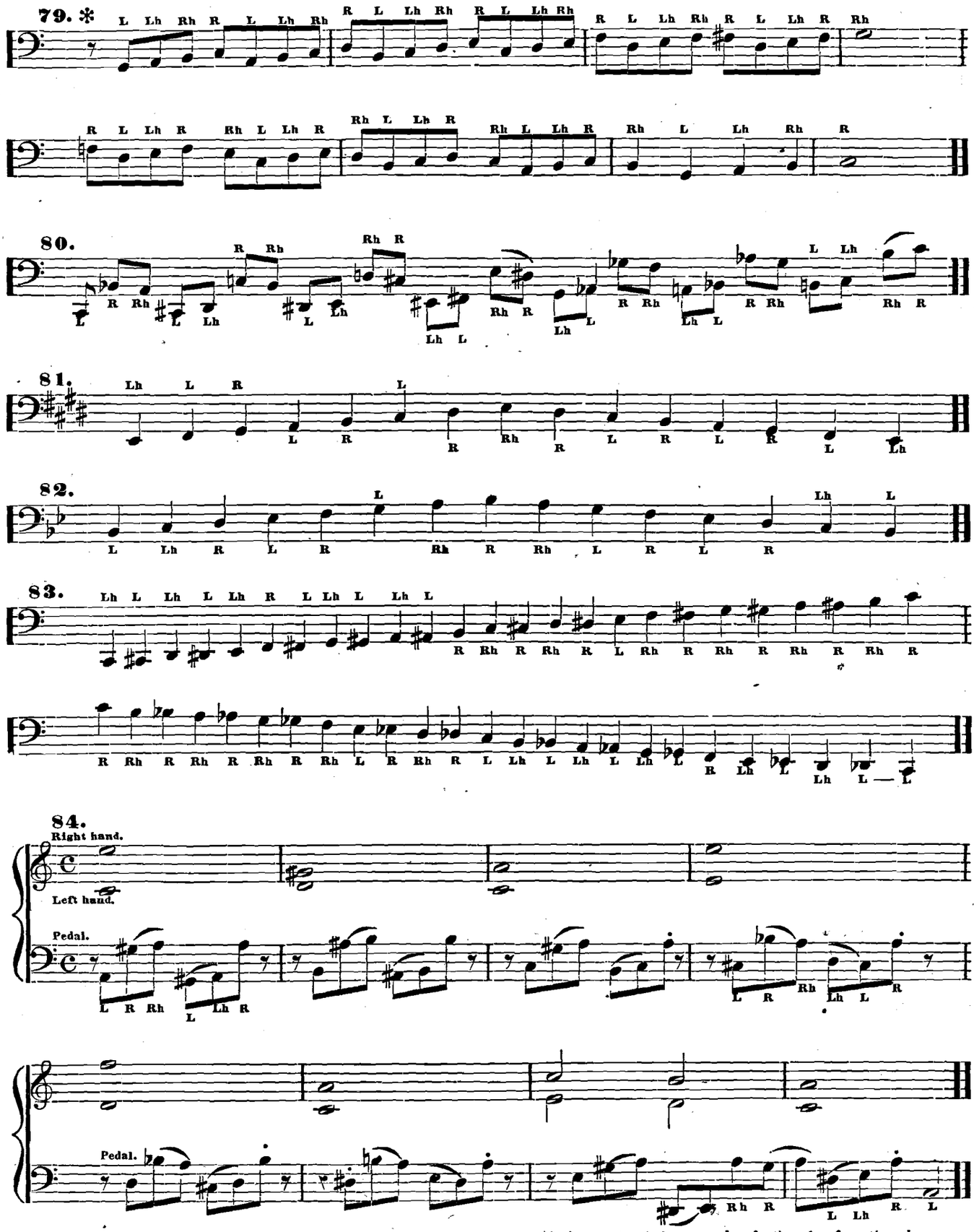
Note c.—Letters *Lh*, signify left heel; letters *Rh*, signify right heel; letters *L* and *R* signify as heretofore, toe of left or right foot.

77.

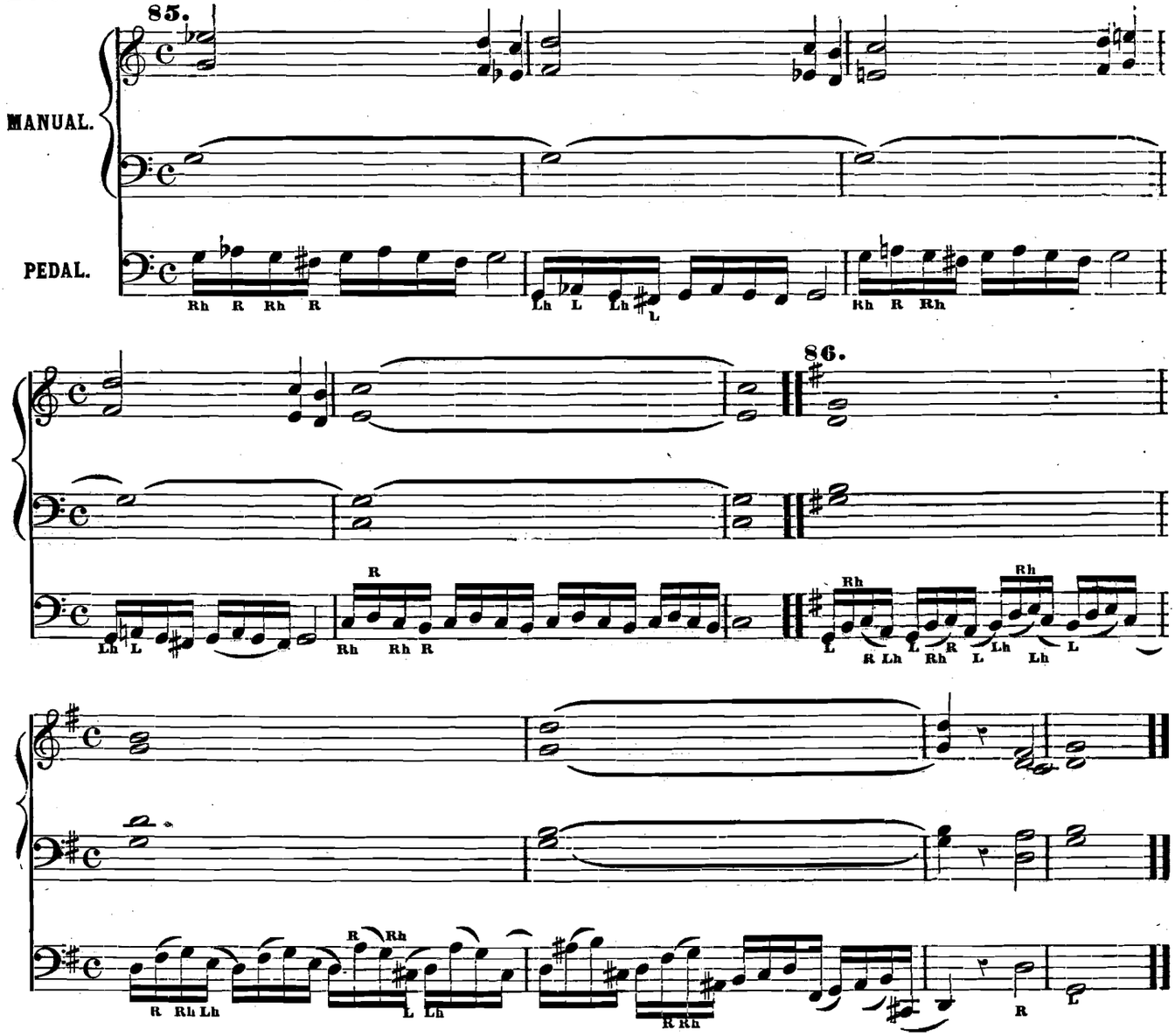


78.

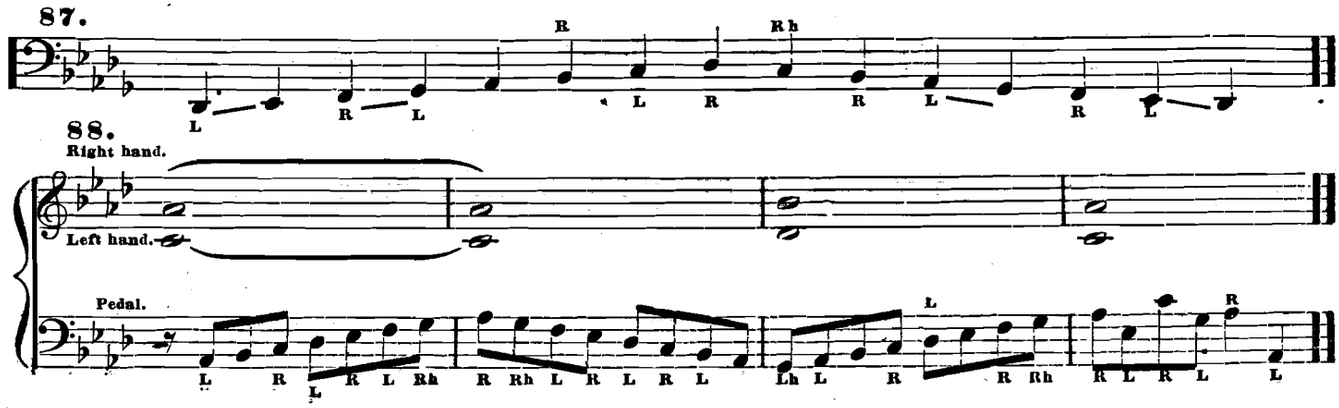




* This mode of playing these passages may be found very awkward, but we would observe that it is arranged so for the sake of *practice only*.



SLIDING FROM ONE KEY TO ANOTHER.

This method of playing is to be practised especially with the left foot, for, while using the Swell, the left foot has to take advantage of that mode very frequently.

Sliding may be done from any key to another, but is most admissible from an upper to a lower key. The mark for sliding is a line (——).